

# THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

VOL. 27.—No. 6.

NEW YORK AND LONDON, NOVEMBER, 1892.

WITH 3 COLOR PLATES.



"AT THE PIANO." FROM THE PAINTING BY M. RENOIR. IN THE COLLECTION OF MR. POTTER PALMER, OF CHICAGO.

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# NOVEMBER, 1892.

EXHIBITIONS: NATIONAL ACADEMY OF DESIGN—Autumn Exhibition opens November 21st.

- 1 Tu. William Merritt Chase, American portrait and still-life painter, born 1849. Jules Bastien-Lepage, French history and portrait painter, born 1848; died Dec. 10th, 1884.
- 2 W. Émile Antoine Bayard, French genre painter, born 1837. Jean Baptiste Siméon Chardin, French genre painter, born 1699; died Dec. 6th, 1779.
- 3 Th. Ernest Hébert, French genre painter, born 1817. Johann Ender, Austrian history and portrait painter, born 1793; died March 16th, 1854. Annibale Carracci, Italian religious painter, born 1560; died July 15th, 1609.
- 4 Fri. (François) Auguste Bonheur, French landscape and animal painter, born 1824; died Feb. 22d, 1884. Guido (Reni), Italian religious painter, born 1575; died Aug. 18th, 1642.
- 5 Sat. Washington Allston, American history and portrait painter, born 1779; died July 9th, 1843. Philip De Koninck (Koning), Dutch landscape, history and portrait painter, born 1619; died in 1688.
- 6 S. Adolf Northen, German battle painter, born 1828; died May 28th, 1876.
- 7 Mo. Paul (Jacques Aimée) Baudry, French history and portrait painter, born 1828. Jan Willem Pieneman, Dutch history and portrait painter, baptized 1779; died April 8th, 1853. Francisco (De) Zurbaran, Spanish religious painter, born 1598; died in 1662.
- 8 Tu. Martin Knoller, Austrian history and portrait painter, born 1725; died July 24th, 1804. Clemens Von Zimmermann, German history and portrait painter, born 1788; died Jan. 24th, 1869.
- 9 W. Jean (Baptiste) Belin, French still-life painter, baptized 1653; died Feb. 12th, 1715.
- 10 Th. Franz August Schubert, German history and landscape painter, born 1806.
- 11 Fri. Lemuel E. Wilmath, American genre painter, born 1835. Frans Snyders, Belgian animal and still-life painter, baptized 1579; died Aug. 19th, 1657.
- 12 Sat. Thomas Waterman Wood, American portrait and genre painter, born 1823. Édouard Moysé, French genre and portrait painter, born 1827.
- 13 S. Eugène Feyen, French genre painter, born 1815.
- 14 Mo. Kruseman Van Elten, Dutch-American landscape painter, born 1829. William Trost Richards, American landscape and marine painter, born 1833.
- 15 Tu. Cornelis Pietersz Bega, Dutch genre painter, baptized 1620; died Aug. 27th, 1664. Balthazar Denner, German portrait painter, born 1685; died April 14th, 1749.
- 16 W. Francis Danby, Irish landscape painter, born 1793; died Feb. 10th, 1861.
- 17 Th. Sir Charles Lock Eastlake, English history painter, born 1793; died Dec. 24th, 1865. François Louis François, French landscape painter, born 1814.
- 18 Fri. Sir David Wilkie, Scotch genre and portrait painter, born 1785; died June 1st, 1841.
- 19 Sat. Konrad Hoff, German architecture painter, born 1816; died Feb. 18th, 1883. Eustache Le Sueur, French history painter, born 1616; died April 30th, 1655.
- 20 S. Charles Hoguet, German landscape, genre and marine painter, born 1821; died Aug. 4th, 1870. Paulus Potter, Dutch animal and landscape painter, baptized 1625; buried Jan. 17th, 1654.
- 21 Mo. William Sartain, landscape and genre painter, born 1843. James Clark Hook, English history, marine and genre painter, born 1819.
- 22 Tu. Pierre (Louis Joseph) De Coninck, French genre painter, born 1828. Francis W. Edmonds, American genre painter, born 1806; died in 1863.
- 23 W. Ludwig (Karl Heinrich) Von Hagen, German genre painter, born 1820. Jan Van Kessel the Younger, Belgian history and portrait painter, born 1654; died in Spain in 1708.
- 24 Th. Johann Adam Klein, German genre, landscape and animal painter, born 1792; died May 21st, 1875. Théodore Richard, French landscape and porcelain painter, born 1782; died Dec. 10th, 1859.
- 25 Fri. Charles Yardley Turner, American figure painter, born 1850. Germain Jean Drouais, French history painter, born 1763; died Feb. 13th, 1788.
- 26 Sat. Jules Bertrand Gélibert, French animal painter, born 1834. William Sidney Mount, American genre painter, born 1807; died Nov. 19th, 1868. Ange Louis Janet-Lange, French history painter, born 1815; died Nov. 25th, 1872.
- 27 S. Frank Dicksee, English figure painter, born 1853.
- 28 Mo. August Bromeis, German landscape painter, born 1813; died Jan. 12th, 1881.
- 29 Tu. François Bouchot, French history painter, born 1804; died Feb. 7th, 1842. Émile Wauters, Belgian history painter, born 1846. Jan Van Der Meer, the Younger, Dutch landscape painter, baptized 1656; died May 28th, 1705.
- 30 W. Jean Petitot, Swiss portrait painter, in enamel, born 1607; died in 1691.



## THE ART AMATEUR'S CIRCULATION.

Now in its fourteenth year, The Art Amateur has the largest bona-fide paid circulation of any periodical of its class in the world.

The publisher is prepared to prove this claim (so far as art periodicals printed in the United States are concerned) by leaving it to the decision of a committee consisting of the editors of "The American Newspaper Directory," "Art in Advertising," and "The Bates Pocket-Guide Book." He is equally willing that the Committee of Inquiry shall consist of the business managers of the three leading New York magazines—"Harper's," "The Century," and "Scribner's;" or of representatives of the three oldest New York art supply dealers—F. W. Devoe and C. T. Reynolds Company, E. H. Friedrichs, and J. Marsching & Co.

These gentlemen (or whoever else may be chosen to form the Committee) shall have free access to bills for paper and printing, subscription books, monthly payments of the American News Co. and Post-office mailing vouchers, and any and every other means shall be afforded the Committee that may be required for a thorough and impartial investigation covering the period of a full year up to date.

If the publisher of The Art Amateur does not succeed in establishing its claim to the largest bona-fide paid circulation of any periodical of its class, he agrees to forfeit the sum of \$250, to be given as a prize to the most efficient pupil of the Art Students' League, or of any other art school that may be designated; or he will contribute \$250 to any charitable or benevolent fund related to art or journalism in New York; it being understood that each contestant shall agree to the same forfeit.

NEW YORK, June 1, 1892.

## MY NOTE BOOK.

Leonato.—Are these things spoken or do I but dream?

Don John.—Sir, they are spoken, and these things are true.

—Much Ado About Nothing.



THERE is little reason for New York to congratulate herself upon the management of the late civic festivities, despite the triumphant tone of the local press. The assembled multitude, indeed, was a sight well worth seeing, and the peaceful conduct of the people was beyond praise; but a worse entertainment for the strangers who flocked to the city could not well be imagined. The turn-out of the school children was impressive and beautiful in its way, and the day parade, so far as mere numbers are concerned, was satisfactory enough; but anything so thoroughly badly managed as the night "pageant" it would have been difficult to foresee, even making allowances for the many failures of a similar kind that New York has witnessed in years past. A circus entry into a country town would be truly grand by comparison. The allegorical representations on the "floats," for which \$25,000 was appropriated, were childish, and called forth nothing but derision from the much-trying spectators, who, for an hour or more preceding this "pageant," had been treated to a straggling and disorganized procession, consisting chiefly of ridiculous persons of both sexes astride of bicycles. It was really disgraceful to inveigle half a million strangers into the city, exacting from tens of thousands of them a dollar or more apiece for a seat, to witness such tomfoolery.

It took a Committee of One Hundred, too, to provide this delectable entertainment. A committee of one might have done much better. There was a sub-committee on "Art," which included several artists of reputation. One of the functions of the Art Committee was to superintend and direct the decoration of the streets through which the parade was to pass; but beyond issuing a little pamphlet with suggestions to individual householders, which were all right in their way, it did nothing. As to organizing any comprehensive scheme of decoration by throwing, for instance, banners or garlands across the streets, utilizing the poles of the electric street lights, and urging upon the people the proper use of balconies for the display of rugs and handsomely colored stuffs, such as could easily have been brought into requisition if the proper influence had been exerted—no such ideas seem to have entered the heads of these gentlemen. There is little doubt that, with their co-operation, much of the silliness of the night parade could have been prevented. But Captain Alfred Thompson, who had supervision of the "floats" and the attendant cortège, tells me that he was not once invited to meet the Art Committee, or consulted by them in any way. He was not even asked to arrange his part of the parade so that it might pass decently under the triumphal arches. He was, in fact, entirely ignored. Mr. Henry B. Herts, the young Columbia College student who designed the Columbus Arch at Fifty-eighth Street and Eighth Avenue, does not seem to have been treated with much

more consideration. At first the unsophisticated reporters were loud in his praise. But this was soon stopped. The gravest apprehension seems to have arisen in certain quarters lest the public might find this young man's design better than that of Mr. Stanford White, at the entrance to Washington Square. It was found necessary to "sit upon him." This the critic of The World proceeded to do in the following fashion:

"This arch is much showier and more striking than was Mr. White's. Yet, while the exquisite simplicity of the latter was more talked about than anything else during the Washington celebration, and, as we all know, prompted a popular subscription for its re-erection in marble, no one last week seemed to care much for Mr. Herts's except as an effective piece of temporary decoration, and I fancy there will be no talk of making it permanent. A few years ago every one would have admired it without reserve; and this shows that a vivid lesson as regards true architectural excellence may be taught to a whole community by the single voice of one fine piece of work. I may say in parentheses, for the benefit of strangers to New York, that no one can know how charming was the effect of the wooden Washington Arch by seeing the effect of its marble successor. The wooden one could not be exactly copied in a heavier material; but in making the translation much of the beauty of the original has evaporated, or, I might more truly say, has consolidated."

THIS is by no means an accurate statement of the situation. In the first place, there was "talk of making Mr. Herts's arch permanent," and this appears to have been the trouble. Secondly, it is not a fact that the arch at Washington Square was built to meet a popular demand. There was no demand for it but what was created by persistent canvassing by and among the rich and powerful personal friends of the architect. It is true that the marble arch is disappointing—that it has not the charm of the wooden one it replaced. More is the pity. But that is no reason why the arch of Mr. Herts, which is much better proportioned, should not be made a permanent structure if enough money can be raised for the purpose. It is not likely, however, that we shall have another subscription arch just yet. The popular enthusiasm which caused the erection of the monument to Mr. White in Washington Square exhausted the subscribers, and it will take time for them to recuperate.

It might be said in palliation of the failure of the Art Committee that the eminent artists and architects whose names appeared on the published list, apparently were there only for effect. These gentlemen themselves took no active part in the work they should have supervised. Some of them, I believe, were not even in the city, and others obviously were too much occupied with their own affairs to concern themselves much about the reputation of this great city, when all eyes were turned to it to see what it would do, on this occasion, worthy of its claim as the art centre of the Republic. Mr. Stanford White designed a very pretty triumphal arch, and he superintended the decoration of some clubs of which he is a member, and which were awarded prizes by the special committee of which also he was a member. But the Art Committee as a body "let things drift."

IN the case of the Retrospective Art Exhibition at the Academy of Design, the effect of this was very odd. The invitations sent to most of the leading artists to contribute to the show were ignored, chiefly because it was not believed that "the people from the country" would buy pictures. Their less fortunate brethren gladly availed themselves of the chance offered them, and the result was that nearly five thousand dollars worth of their pictures found ready buyers. This is a much better record than that of the average sales at the regular fall exhibitions at the Academy, where the business each autumn has got smaller and smaller, so that it is doubtful if it will pay a salesman to give his time to it next fall. The result at this Columbian exhibition has taken all the artists by surprise—or rather those who did not believe that "the people from the country" would buy pictures. Those who sold to them have "always known" that they could sell their work if it were not either rejected year after year by the Academy or else so badly hung that nobody could see it. The real exhibition—which consisted for the most part of pictures lent for the occasion, and consequently not for sale—would have been an absolute failure but for the timely help of Mr. Thomas B. Clarke and Mr. William T. Evans.

It seems to me that on such an occasion as this, no pictures should have been for sale. Yet it is well perhaps that affairs took the unexpected turn they did; for

not only were many worthy gentlemen of the brush thereby helped to keep the pot boiling, but in connection with these and previous experiences of the Academy, we are brought somewhat nearer than before to the solution of the problem as to the future of American art—from the practical standpoint. Sneer at them as you please, but it is to the "people from the country" you must look to buy your pictures. For four years or more there have been determined efforts to "make the Academy exhibitions fashionable;" and to induce people to buy, a selection of the "smart set," who really care no more about art than a cow does about conic sections, have been coddled and pampered, and rich men outside of the smart set have been cajoled and flattered up to their very eyes, so as to induce them to exchange some of their paper (bank-note) pictures for some of those on canvas—to use old Gillott's simile when he called to see Turner. All attempts of the kind have proved futile. First a fancy-dress reception was got up in the Academy, and the "smart set" were invited. These ladies and gentlemen were no more averse to showing themselves off with a background of pictures than they were to appear at a "Patriarchs' Ball" or an "Assembly." They went, and presumably they had a "very good time"—among themselves; for by their exclusive behavior they virtually froze out their artist hosts. At first, it seemed as if this event was really going to "boom" the Academy exhibition; for it was the talk of the town, and many more persons in dress suits strolled into the galleries after dinner than had ever been seen there before. But they bought no pictures. Then came the Academy "banquet." Rich men and fashionable men accepted the invitations of the Dinner Committee, and seemed to enjoy the entertainment provided for them. But they bought no pictures! This year the experiment was repeated, although the Academy was in debt, and had to draw upon its reserve fund. There was quite a sprinkling of millionaires this time. They were flattered until the physical consequences really seemed quite threatening, considering how well they had been fed. They stood it bravely. BUT THEY BOUGHT NO PICTURES!!

If the gentlemen of the Academy will take my advice—which I don't expect—they will give up this toad-eating business and try no more to force their pictures upon people who are less connoisseurs of art from taste than from a craving for notoriety—which they can hardly expect to satisfy by the possession of the work of their own painters, after the honest fashion of the rich men of England, who really believe that their painters are the best in the world. Let the artists of the National Academy appeal "to the people from the country." These will buy because they want to own American pictures, and not because they have been flattered and cajoled to "patronize American art."

THE news of the untimely death of young Charles Durand, son of the well-known Parisian picture dealer and expert, and manager of the New York house, will be read with sincere regret by all who had ever met him. Handsome, frank and exceedingly well informed, especially on art matters, he was the pride of his family and beloved by all who knew him.

I REGRET to learn that all negotiations for the private sale of the Spitzer collection have failed, and that these famous art treasures will be sold at auction in Paris in April and May at the Spitzer mansion, which they have so long adorned.

MONTAGUE MARKS.

## AN EXHIBITION OF AMERICAN PAINTINGS.

THE exhibition in connection with the Columbus celebration, at the National Academy of Design, cannot be said to have been fully representative of American painting, for many artists of note were either not represented at all or but poorly. But the exhibition, though it contained some excellent new paintings, was of a distinctly retrospective character, and some of our best painters might be studied there to advantage.

This last clause does not apply, however, to the old school. Bierstadt's "Farallon Island" was certainly as poor an example of the artist's work as could be met with anywhere. In execution it was hardly above sign-painter's work, and it had little of that topographical interest or of that feeling for vastness which, as a rule, lifts the artist's pictures out of that category. As for



composition and color, we have a natural arch of brown rock balanced by another of sea-green water; seals on the rock and a fish darting through the breakers; and, in the centre, a stuffed sea-gull makes a dash at a red carp which a stuffed seal is holding in his mouth—such a group as might serve to decorate a fur-dealer's window. Mr. Morris Phillips lent an interesting portrait of the poet, N. P. Willis, by Charles L. Elliott.

Leutze's "Settlement of Maryland," like Bierstadt's picture, was interesting chiefly as showing us the progress that has been made since his time. The picture is not badly put together, and is crowded with figures and full of "incident." But it is, to say the best of it, a mediocre painting. Terra-cotta Indians recline in the foreground; wigged and ruffled cavaliers occupy the centre; at the back and to the right are helmeted men-at-arms; a priest blesses the assemblage from an altar at the left; and, in the distance, we see Lord Baltimore's new brick and frame mansion on a wooded height over the river, where floats the ship that has brought him and his men to their new home. Nothing could be more complete historically, and with the exception of Mr. Bierstadt's work, no picture in the galleries was less interesting pictorially.

But the exhibition furnished an opportunity such as is not often enjoyed of seeing the best work of painters like George Inness, Winslow Homer, A. P. Ryder, Homer Martin and others who, for one reason or another, seldom contribute to the regular Academy exhibitions. The superb group of seven canvases by Mr. Inness would in itself have made the exhibition noteworthy. They were "A Sunny Autumn," "September Afternoon," "The White Mountains," "After the Shower," "The Delaware Valley," "The Mill Pond," and "In the Lane at Sundown." The same cabalistic number of pictures by Winslow Homer made by far the most notable representation of any single figure painter. Of his earlier manner were two examples of negro genre; an interior, "Sunday Morning in Virginia," lent by Mr. William T. Evans, and an out-of-doors group of negro ragamuffins in marching order. These are capital bits of genre, full of fine observation and strong yet subdued color. Three more recently painted works, "The Camp Fire," with a party of hunters resting near their rude shelter in the dark woods; "Adirondack Scouts," with a background of mountain summits and flying shreds of mist, and "Eight Bells," two seamen in tarpaulins taking an observation (illustrated in *The Art Amateur*), were seen at some of last year's exhibitions; but it was very pleasant to see them here again, and to observe the gain that the artist has made in breadth and vigor of conception, and, above all, in the handling of color.

With the exception named, the Winslow Homers were lent by Mr. Thomas B. Clarke. He and Mr. W. T. Evans contributed from their private collections the great bulk of the pictures in the exhibition. Of Mr. J. S. Sargent there was only the single small example, "Venice," a girl in black mantilla and two brigandish individuals muffled for warmth and picturesqueness in dingy neckerchiefs and big, black cloaks—these three in a mean, green-sheltered alley, with no water and very little sky; not the Venice of our dreams, but an excellent picture. Of Mr. Twachtman's "Winter" much the same may be said. It is one of those pictures at which people wonder because of the unpromising materials which the artist has chosen—a few commonplace frame buildings, a rough field under snow in front, a hill half veiled in mist in the distance; but a picture owes but little more to the objects in it than a poem owes to the dictionary.

Mr. H. D. Martin's "Low Tide at Villarville" is a good example of the work of one of our most poetic painters of landscape. Low rocks covered with seaweed and pools of still water stretch away to the sea in the far distance. Mr. Wyatt Eaton's "Ariadne," lying asleep on her blue mantle, Theseus gone and Bacchus not yet arrived to replace him, is, though small, one of the finest paintings of the nude that we know of by any American painter. Mr. A. P. Ryder's "Temple of the Mind" is also a small picture, but of exquisite tone and sentiment. With the allegory—for we believe there is an allegory in it—we do not care to trouble ourselves. Of the temple we see only a sort of portico to the left. Before it dance Pan and Cupid, while the three Graces link arms in the foreground. Back of them opens a romantic valley, with a river broadening as it flows down toward us. To the right is a clump of trees and a fountain. The composition may have been vaguely

suggested by Watteau's "Embarcation pour Cythère;" but, if so, Watteau might well feel flattered.

Other painters who were quite well represented were Mr. T. Moran, who had his Turner-esque "Dream of the Orient"—clouds and waves, cliffs, castles and feluccas; Mr. Charles F. Davis, "The Valley," by twilight, a glen, with cottages sending up a little smoke, running through the hills to another vale beyond; Miss R. L. Gill, two girls engaged in "Chat;" Mr. Dewing, a lady posing as "Hymen;" Mr. Frank V. Dumond, three monks, one reading, one writing, one meditating; types of "Monastic Life;" Mr. Walter Shirlaw, "Il Venditore," an Italian orange-selling youth, with much of the Munich bravura of touch and color about him. Mr. Gilbert Gaul, "With Fate Against Him," a Southern officer ordered to reinforce another part of the line just as his position is being attacked—a very good battle piece; Mr. C. H. Miller, "Gray Day on Long Island," with geese, at a meeting of two roads; Mr. Edward Gay, "Wind in the Grain Field," a good effect of waving corn; Mr. Leslie G. Cauldwell, "A Girl Sewing," pastel; Mr. F. Ulrich, his "Glassblowers" and his capital study of German immigrants at Castle Garden, "In the Land of Promise;" Mr. Will H. Low, "The Portrait," illustrating the well-known fable of the invention of portraiture, a girl tracing the outline of her lover's shadow; Mr. W. M. Chase, "a Landscape," which does not do him justice.

The corridor was devoted to black-and-white drawings, mostly contributed by publishers of the magazines.

On the whole it was a very interesting exhibition, as affording an opportunity to see the cream of Mr. Thomas B. Clarke's and Mr. W. T. Evans' admirable collections. There were a few—very few—good pictures from other private collections, notably from that of Mr. W. F. Havemeyer. But for the timely aid of these gentlemen, it would have been below the standard even of the average Artists' Fund Exhibitions. Some painters sent in canvases that had been rejected for the regular exhibitions at the Academy, and doubtless to their surprise and delight found them hung "on the line." That they knew the taste of the public was evidenced by the fact that some of the pictures found buyers.

#### THE ART AMATEUR FOR 1893.

"HE lies like the prospectus of a new magazine," said Horace Mann of some unblushing Munchausen. However just in his day may have been the insinuation, it would hardly apply at the present time, when publishers are apt to give their readers rather too much than too little for their money. With a well-established and prosperous publication like *The Art Amateur*, this is pretty sure to be the case. The scope of the magazine keeps on extending, and costly attractions are added year by year, in spite of prescribed limitations on the part of the publisher. The truth is that, in this pushing age, if a business enterprise does not go ahead, it falls behind. Success irresistibly carries it forward by the force of its own momentum. We candidly confess that *The Art Amateur* is now a much better magazine than we thought it possible to make when it was established, nearly fourteen years ago. It was then about half its present size, and we did not dream of the possibility of ever giving even one color-plate—during the past year we have given forty. We need hardly remind the reader that such a costly production as "A Fragrant Decoration," by Mr. De Longpré, artistically is vastly superior to the sort of color-plate which any ordinary magazine could afford to offer as a premium for a whole year's subscription. It is safe to say that nothing better than this has ever been produced by color printing. Readers should understand this, so as not to undervalue the picture merely because it costs them nothing. We hope to give them many of equal beauty during the coming year. One of "Lilacs and Roses," by the same painter, is already in hand.

Landscape, marine and flower subjects will preponderate, but those persons who are more specially interested in figures and animals will find that their interests have been carefully considered. We believe that a much more attractive selection of subjects for our color plates has been made for 1893 than ever before.

Landscape and Marine Painting will be treated of very fully, with abundant color designs and studies for treatment in oil, water-color and pastel, and many drawings of foliage, trees, rocks and wave forms. The useful series of studies from nature, by Mr. George R. Smillie and Mr. Amand Cassagne, begun last summer,

will be resumed in due season. Mr. Theodore Davis has prepared for us some instructively illustrated articles on the study of waves, and Mr. Edward Moran will lend us for reproduction some of his valuable life studies of gulls and other birds.

Our color plates, showing the progress of a painting from the first sketch to the completion, will be continued. Among others we shall give a still-life study in oil, in progressive stages, by Mr. Frank Fowler, in the style of the charming portrait by him published in *The Art Amateur* about a year ago. Mr. Fowler will continue his valuable practical articles on Still-Life Painting, as well as those on Portrait and Figure Painting. A full-length female drapery study will be the subject of another progressive painting lesson.

Flower and Fruit Painting will not only be represented by handsome color studies, for treatment in oil, water and mineral colors, and many useful decorative drawings in black and white; there will also be a new series of thoroughly practical lessons on Flower Painting.

Portraiture in pastel and crayon will receive due attention. Mr. Barhydt will contribute a special series of articles on Crayon Portraits, and the progressive stages of sketching, shading and finishing will be shown.

Animal Painting will continue a strong feature of the magazine. Helena Maguire, who in the past has delighted our readers with her horses, kittens, puppies and ducks, will introduce to them more kittens and puppies, and geese and rabbits besides. Cattle will be treated in connection with landscape painting.

In china painting we have always kept pace with the progress of the art, and it will be found that next year the department of the magazine devoted to this branch will be better filled than ever.

Glass Painting is becoming popular with amateurs, and next year probably it will come prominently to the front—as a rival perhaps of china painting. Decorated glass is easily fired in the portable china kiln. Madame Le Prince has been secured to write for us a series of practical articles on this subject.

Tapestry Painting, Fan Painting, Pyrography, Gesso and Leather Work will receive attention. Beautiful groups of cupids, Boucher and Watteau figures, and garlands and emblems in the Louis Seize style, will be found valuable for these, as well as for the china painter and general decorator.

Free-Hand Drawing will be taught in our columns very thoroughly, and plenty of good and easy studies will be given, including several from the cast. Mr. Ernest Knauff, as heretofore, will contribute to this department, and to that of Pen Drawing for Illustration.

"How to Become a Designer" will be demonstrated by various articles of the kind printed in this number of *The Art Amateur*, on "Wall-Paper Designing." An illustrated series of lessons on the conventionalizing of flowers and other natural forms for decoration will supplement these.

Wood-Carving, Chip-Carving, and Modelling in Clay will be practically considered, with an abundance of simple, practical designs especially suitable for beginners. For the more advanced student will be given numerous drawings, many of them made from the most beautiful models in the great museums.

One of the most useful departments of our magazine is that entitled *The House*. We intend to give, in response to many requests, a series of articles in which the erection of a country house costing from \$3000 to \$3500 will be described in detail. Directions for its interior decoration, costing about \$1500, will be given, and when necessary, working drawings will be furnished. The query, "What is the latest thing in decoration?" is often received by us, and will be answered as heretofore in its relations to the various apartments of both city and country houses.

Art Needlework for the Home, and Church Embroidery, will be treated of very fully by Mrs. Haywood, Miss Higgin and other expert writers, and will be copiously illustrated with designs in the body of the magazine, and by numerous working drawings in the supplements.

It will be remarked that we have left little room to tell our plans for the description and illustration of art exhibitions and sales, artists' biographies, and collections of objects of art. The attention we always give to these departments is well known, and we prefer to be left untrammelled by promises, some of which it might be difficult to fulfil, in consequence of the demands for space that will be made upon our pages by reason of the Columbian World's Fair, which must inevitably in a measure, dominate our arrangements.



## AN ENGLISH PAINTER OF ANIMALS.



GENERALLY on Sunday mornings, or during the special hours of feeding, when the public at large is not admitted, Mr. J. T. Nettleship is to be found at the Zoological Gardens, in the Regent's

Park, among his friends, the lions and tigers and panthers, visiting from cage to cage, studying them intently with the pleasure of one who, from long acquaintance, knows them intimately—from tail to muzzle, one might say. Mr. Nettleship's specialty as a painter, as we all know, is in the representation of beasts of prey. He is a tall, handsome, heavily bearded man of about forty-five, full of enthusiasm for his art. While he does not confine himself to these, we think we may say that wild animals in one way or another enter into almost all of his compositions.

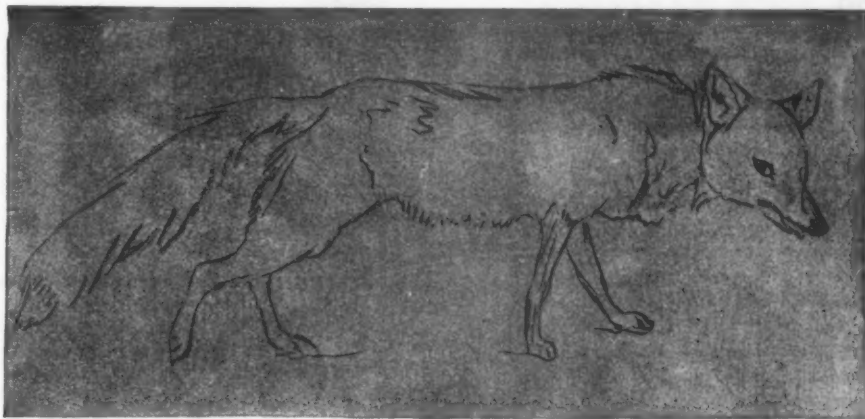
Last summer, visiting his studio near Cavendish Square, we found on the easel a remarkable work in progress representing Circe awaiting the arrival of



Ulysses. The sorceress is seated on an elevation overlooking the sea, accompanied by a few of her bewitched victims. Around her fair, nude body is coiled a huge serpent; an eagle is by her side, and lions and other beasts crouch at her feet or fawn upon her. The walls of Mr. Nettleship's studio are literally covered with studies of wild animals of every description and in every pose—executed in oils, pastels and charcoal—all sketched or finished from life. The keepers at "the Zoo" know the artist well and treat him with great respect. So, indeed, do many of their charges. There are certain lions and tigers who regard him not unkindly until he begins to sketch them. Then they show the greatest uneasiness, roaring with indignation, or tramping back and forth within their narrow limits, and stopping every now and then to shove their noses between the bars in angry protest. He talks to them and they seem to understand him; but never can he reconcile them to his pencil. He has only to hold it before them—to get a plumb line, for instance—and all friendly feeling comes to an end, and then there is nothing but gnashing of teeth, growling, and restless yawning, until the sketch-book is put away. Mr. Nettleship is not at all disturbed by these manifesta-

tions of displeasure, but pursues his way with the calmness and deliberation of one engaged in his usual avocation, and, although most considerate in doing nothing

down and clutches him around the throat. The hunters then come up and despatch the antelope. The hood is again slipped over the head of the cheetah, which



to ruffle unnecessarily the tempers of the poor beasts, he is quick to avail himself of the constant change of pose occasioned by his presence before the cages. Nothing escapes his keen observation. The play of every muscle, the tension of every limb is carefully noted and quickly recorded. Mr. Nettleship's comments, as he passed from cage to cage at "the Zoo," were very interesting. One of the lions glared at him furiously. "Ah!" he said, "he does not know me in my frock-coat and high hat. Usually we are good friends. You may have heard of the huntsman who, one night hearing an unusual noise in the kennel, went down in his night-shirt among his hounds, and, not knowing him, they tore him to pieces. There is a good deal of nonsense about these beasts always knowing their keepers. Generally they don't if they see them in unusual dress."

To the remark that the lions in the cage had not the noble expression painters are apt to give them, the artist replied: "No; it is the arched eyelid which gives them that look—you do not see it in nature. The back corners of the eyes of that old fellow are slightly raised instead of down. Dogs' eyes are usually arched and human in expression. Very likely they have become so from long association with human beings. This sort of thing is reciprocal; it is well known that by long association keepers acquire the expression of the beasts in their charge."

"Does not confinement cause changes in the expression of the lions?"

"Very likely. The clay soil of London is not favorable to them. The muzzle of the lion gets straight. It ought to be arched, like a Roman nose. The male deteriorates; the female does not. We find the same thing in various other beasts," Mr. Nettleship added, as a halt was made at the cage of the elk. "That elk's horns palmate. They ought to be rugged and sharp as the reindeer's." "That's a fine cheetah," the artist said, gazing at the curious combination of cat and dog; "a very fine specimen, considering it is in confinement; but it is very different from the wild cheetahs I saw in India. You know they use the beast to hunt antelopes in India. They take him, hooded, in a cart, with a rope around his neck and a sort of surcingle around the loins. The hood is raised for a moment, and the cheetah springs upon his prey, throws him

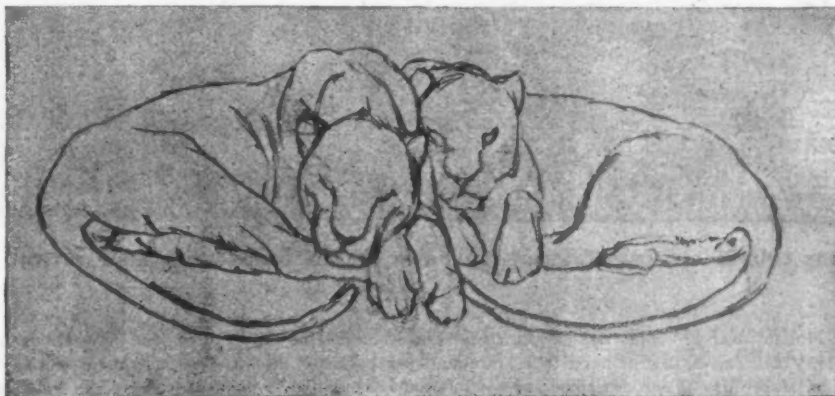
is easily done, and he is harmless when blinded."

Mr. Nettleship's general knowledge of wild animals and his close observation of each individual peculiarity account in no small degree for his success as an artist.



No one familiar with this painter's work, which is looked for with special interest at each new spring exhibition at the Royal Academy, can have failed to remark how conscientious it is; nothing is done for mere "chic," nothing for effect. As with his countryman, Landseer, and, indeed, with nearly all painters of his genre, excepting always the great Delacroix, his color is secondary to his drawing. His talent, one might say, is more that of the sculptor than of the painter, and we can but hope that some day it may find such development as may give to England another Barye.

Through the courtesy of Mr. Nettleship we are enabled to give with this inadequate notice, reproductions of some selections from his pocket sketch-books.





## WHAT IS IMPRESSIONISM?

**E**VERYBODY is writing or talking of Impressionism and Impressionists. It may be worth while to ask what is commonly understood by these words, as well as what artists and writers upon art intend when they use them, especially inasmuch as the terms are employed in two senses, leading to not a little confusion.

In a general sense, Impressionism is as old as art, and merely points at the artist's independent way of looking at nature, and receiving fresh impressions from her as wax receives impressions from a seal—as distinguished from getting them more or less from other sources, at second hand.

Thus the so-called masters may be considered Impressionists as compared with their pupils and imitators. But it is in another and special sense that Impressionism has an interest for the public to-day, and implies to its perceptions something quite different from the intrinsic meaning of the word.

It has come to mean not only a different, but a contradictory thing—namely, a body or school of painters who, with some inevitable differences, are singularly alike, and it seems probable that the almost uniform method which characterizes the most familiar of the French Impressionists, making it easy for the public to recognize them, is one source of their present vogue.

The Impressionists, using the word in the narrower and special sense, first made their appearance as a body in an exhibition held in Paris in 1877, but desertions and feuds put an end to collective exhibitions in 1882. Meanwhile, they had reconsidered their common title, and styled themselves "Independents;" but their first name adhered to them, and "Impressionists" they have remained.

The first contributors were, I believe, Manet, Degas,

satt. They claimed to be the legitimate heirs of Corot, Courbet and Millet. Their motto was, "Down with convention," and their aim was to secure the "first fugitive impressions of things."



CLAUDE MONET. SKETCH BY MANET.

This was all very well in theory—so far as theories are well for artists—but in practice it soon becomes evident that it is not easy to catch and hold first impressions, and also that the artist is frequently ready to silence criticism by saying, "I see things thus," in the spirit of that member of a jury who complained that he had to do with eleven stupid jurymen.

if he were "travelling through a country in an express train," while a French critic observes that Monet seems to see "green skies and blue verdure lighted by the flame of burning punch." Another French critic, in *L'Artiste*, describes as follows some of Caillebotte's canvases:

"A cow in light mahogany, ornamented with an extraordinary extension mouth-piece, is placed on a crude green grass-plot. This cow is accompanied by a little felt goat, which remains discreetly in the corner of the canvas, so as not to distract the attention, which is forcibly directed upon its companion. This is a chef d'œuvre. This fantastic cow, the size of life or but little less, is alone worth the journey to the gallery. Among the other thirty-four canvases of this new pontiff, there are numbers of astonishing boatmen and apocalyptic boatwomen, and of prodigious landscapes streaked with unbroken blues and unbroken greens. He has friends whom he loves and who love him; he seats them upon strange lounges in fantastic positions. The color is made up of the strangest tints, among which green, black and red fight Homeric combats. I have even been shown one of his uncles immovably seated in an arm-chair which threatens ruin—even his relationship did not suffice to protect this excellent man from the genius of his nephew. He looks sad, but seems nevertheless to pardon him."

M. Caillebotte as a man of fortune could afford to be eccentric, even among Impressionists, but it must not be supposed there was no talent among them. M. Manet, who seemed at one time to be among the foremost, is accused of imitating the characteristics of Courbet, Goya, and even of Velasquez in "l'homme Mort." His best works are said to be "The Combat of the Kearsarge and the Alabama" and "Olympia." M. Degas is the draughtsman of the group, and a keen observer gifted with considerable technical ability. He amuses himself with a sort of truncated compositions,



"THE CHURCH AT VARANGEVILLE." DRAWN BY CLAUDE MONET AFTER HIS PAINTING.

Monet, Pissarro, Sisley, Renoir, Berthe Morisot, Raffaelli, Forain, Ganguin, Rouart, Caillebotte, Vidal, Zandomenighi, Vignon, and the Philadelphian, Mary Cas-

This was carried so far that it is said of Caillebotte that he never took any note of perspective. Pissarro has been described as so indifferent to details as to paint as

one of which is notable for its extraordinary subject: the heads of musicians, and the legs of dancers hidden above the knee by the falling of the curtain, as seen



from the auditorium of a theatre. Renoir is the figure-painter of the company and, relatively speaking, the colorist. Miss Cassatt, interesting as a fellow-country-woman, though now practically a Parisian, I believe has never exhibited much. She at one time painted portraits characterized by a certain richness of color.

It might be thought that the public would hardly look at such pictures as I have referred to—much less buy them; but there are various publics, and there is one to which nothing is so dear as a glaring novelty, so it be sufficiently heralded; witness that shocking absurdity, Béraud's picture of "Christ at the Pharisee's Table" surrounded by well-known personages of our day in modern dress, which all Paris last year thronged to see.

At present the patron of artists, if not of art, is the picture-dealer, just as in the last century it was the wealthy private buyer, and still earlier the Roman Church; and it may be set down as an axiom that of all incompetent judges the

sonal relations with artists necessarily bias him. Also as a tradesman he must both lead and follow prevailing fashions, with which art should have no concern.

port closely identified with it, and we are assured by more than one of the fraternity that "it has come to stay." Similar oracular predictions have been heard

before, and need not greatly move one, though in a sense far from that intended, it *has* come to stay; that is, any truth or honest purpose it contains is sure to be retained and to influence the work of all coming artists.

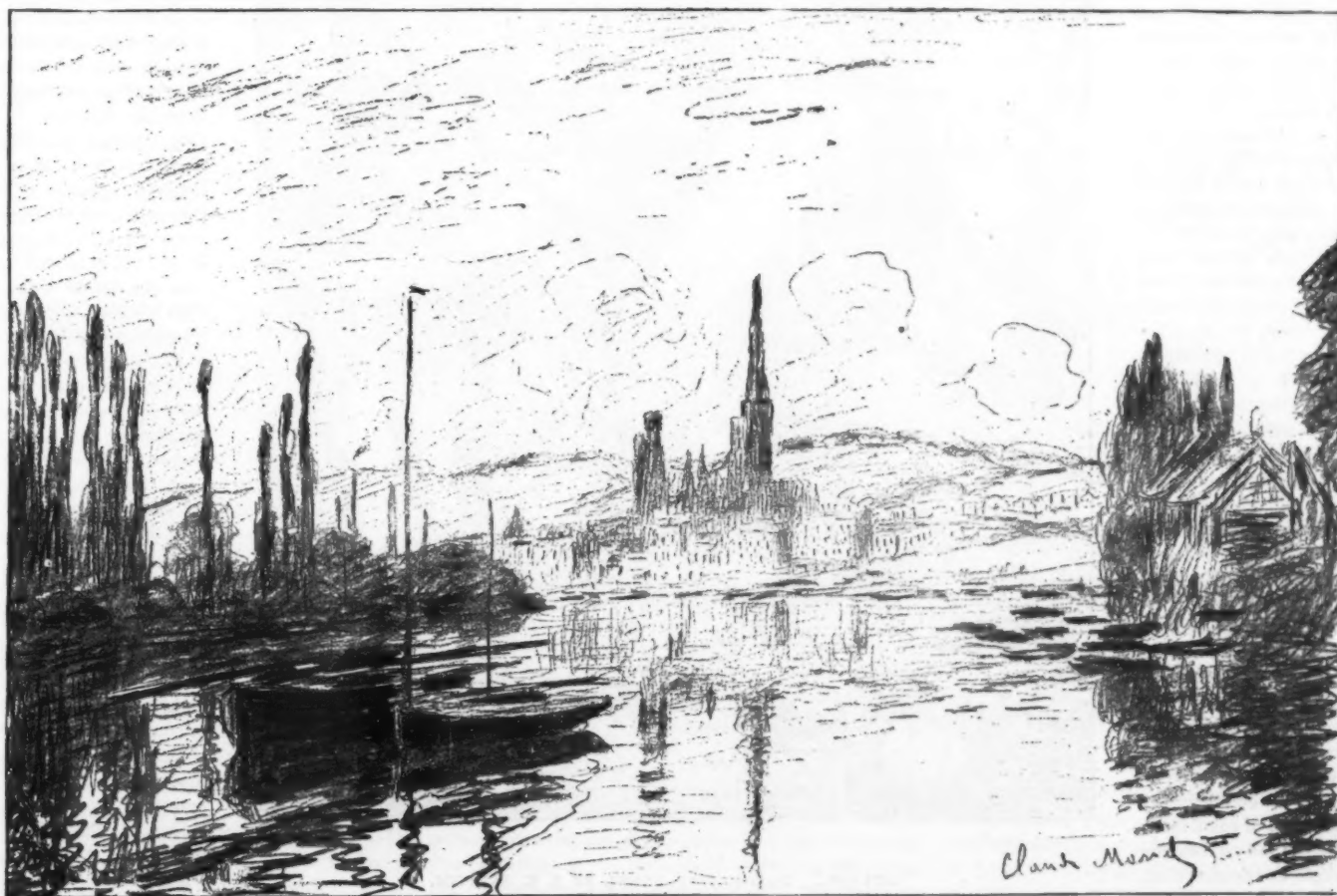
In this connection, it is interesting to observe how in Paris and London and New York Impressionism is in evidence among the younger men, and a prismatic glamour is to be seen in every direction—in opalistic skies and seas, in landscapes variegated with peculiar delicately tinted crops, and still more peculiar portraits, illuminated as formerly by "the flame of burning punch," displaying one's acquaintances in a light quite unfamiliar, to say the least.

But in considering any "ism," it is always well to ask what its advocates claim on its behalf. I am unwilling that it should appear that I can see only one side of a question. Having,



"BALLET DANCERS." AFTER EDGAR DEGAS.

The successful picture-dealer knows his public, and in default of a new, must occasionally give it a renewed sensation, unless, indeed, a slumber of fourteen



"ON THE SEINE." DRAWN BY CLAUDE MONET AFTER HIS PAINTING.

art-dealer is the most incompetent—not merely that his pecuniary interests are at stake, but that by virtue of his position he is an easy optimist, and that his per-

years may be considered to confer novelty upon pictures. Such a renewal is to-day's Impressionism, and accordingly a well-known art firm in Paris is by common re-

however, reached now the space at my disposal, I must reserve until next month the arguments used by the Impressionists in their defence.

W. H. W.



## FIGURE PAINTING.

## II.—THE PLANES.

**T**HE figure having been solidly laid in, with turpentine as a medium, it is in a state for additional work and further study; for in this first painting the student was urged to establish the most obvious impression only of the object before him. If he has been successful in doing this, he has now placed on canvas a well-planted figure, good in movement and proportions, truthful to the general coloring of the model and largely massed in light and shade. No features are as yet indicated beyond the form of the eye cavities and the most essential shadows cast by nose, mouth and chin.

Set the palette generously as before, using oil instead of turpentine when a medium is needed, and then "look"—do not paint, but look! Look intelligently. Compare your study at this stage of the work with the model before you, from which, by half closing your eyes, you may eliminate all but the fact so far recorded on canvas—namely, an object of a certain form and color receiving light from a given side or angle—no detailed features discernible, no great variety of modelling, no subtle refinement of outline. If by this comparison your work seems faithful to the impression you receive from the model, you may begin the second painting.

This will be but developing what you have already secured, adding to its variety and interest, while at the same time guarding against belittling the impression. You may add many things and still keep simplicity; carry the modelling on to great perfection and still retain breadth; but to do this, the most faithful observation is demanded. The eye is so sensitive that it responds to the faintest difference in the variation of light and shade, and it requires the merest shadow of difference to establish a new plane on the surface of a body or any other object. The failure on the part of a beginner to be simple and broad in treatment comes mainly, I believe, from too greatly emphasizing these transitions. In his desire to secure projection, modelling, he exaggerates accents either of light or dark, and consequently breaks up into manifold inequalities the calm and quiet surface of a face, a torso or an arm.

Do not look at a deep accent by itself nor at a high light by itself; to do this is misleading. Try to realize the part such accents play in the whole mass of the figure, and you will then see how comparatively unimportant they are. Of course there is a salient high light and there is an emphatic accent of dark in every figure or object we look at, but there are very few which are of equal force. After discovering and establishing the highest light and deepest dark, the secondary ones must be given with the same simplicity that nature before you suggests.

Having secured the main effects of outline in combination with that light and shade by which the study exists as a human figure, and not as a pillar or a post, you may begin to block in the features in their proportions,

the color of the hair as a mass and the light and shade which give distinctive form to fingers and toes. In doing this, note the increase of color that marks the extremities. More red, and warmer tones generally, may be found at the ends of the fingers, toes, nose, chin and throughout the ears; and by thus familiarizing yourself

reproduce merely the object before you, but in addition to this to glean facts regarding it that may always serve you in future work. There are general traits common to all human figures whose condition is normal, and there are exceptions to these, incident to the temperament, occupation or habits of individual figures, that must be particularly noted in studying them with a view to painting. We are at the present stage only to concern ourselves, however, with general laws.

Every figure, no matter how exceptional its coloring, exists as a series of planes before the eyes of the student. These planes are a sort of elementary modelling. When well established, they give body and substance to the object, and effectually prepare it to receive that closer and finer treatment in which the muscles are defined and by which the figure actually lives as a supple and active possibility; for the planes may be intelligently rendered, and thus far the study may present a corporeal impression; but until the further step in its interpretation is taken, that of articulation and actual modelling, the work will be considered as only in its second state. It is at this stage of planes that we are to carry it on in this chapter.

You have the relative quantities of light and shade indicated—the darks not of the darkest or the lights of the lightest to be found. Therefore the planes at present are resolved to their simplest effect, a large one of light and another of dark. There are besides these two many projecting or retreating surfaces which cause certain parts of the figure to obtrude themselves or to retire.

These are the intermediate planes which give volume thickness, weight to the figure, and once well understood, your study is on the high road to a satisfactory termination. Many professional artists fail in securing this important element in the figures they paint, and although they may show great technical dexterity in brushwork and handling, their figures are vitally defective in the eyes of those who know what is essential to intelligent and great work. Look, then, in this second painting on your study for those intermediate planes that lead from the shadow to the light, or which recede from the light to the dark.

In modelling the torso, there will be observed a sort of path of light following the direction of the most projecting surface of the chest and stomach, and continuing with somewhat diminished force down the legs to the feet. The head will naturally receive the strongest light, but because of its darker tone it is not likely to appear as brilliantly lighted as the chest below it. I am assuming that the nude figure is before us, and that it is illumined by a high side light. Place the broad plane of light on the chest, and follow with a closely observant eye its graduation down the surface of the body. Take note of its lessen-

ing force as it falls below the most highly lighted portion of the figure, as it plays an important part in the modelling. The area of half-tint which comes between the light and dark mass of the figure may next be studied. This correctly placed, the body will begin to as-



"ACTION." DECORATIVE PANEL BY J. E. SAINTIN.

with the normal and habitual aspects of the human body, the more readily you will seize its usual impression. Learn what to look for. Store facts in your mind for future use.

The purpose in painting from nature should not be to



sume a certain rotundity of form, which the passage of the light into the half-tint and then into shadow has developed. The figure is not yet modelled, but it has a certain large element of form that the further introduction of intermediate passages will tend to perfect, and which a careful definition of the muscles and articulation of the joints will complete.

The figure as an ensemble, thus closely studied, will give a sense of construction, and conveys the impression that this body is built upon a scaffolding, so to speak, of bones and sinews. No agreeableness of color, no softness or grace of line will compensate for the failure to present this fundamental fact of a corporeal existence, possessing weight and thickness, as well as height; and this can only be done by faithfully giving the forms of the light and shadow as they fall on the varying surfaces of the human frame. Regard, then, as most important the study of this construction. Each transition demands its own particular tone, that takes its place by the side of the other. In the face, for instance, the forehead naturally projects somewhat, catching a high light, the shape of this light determined by the form of the protruding brow. The brow retreats to the temples—another plane—requiring for its interpretation quite another tone, and also an intermediate one between the temple and the high light. This is a simple illustration of a study of constructive planes. Without placing with care the tones which are to represent these planes, the forehead will lack character. It will not suggest a skull beneath of a particular conformation, and the result will be a sort of rounded block that might be done by a turner, but not a forehead of some one particular individual and of no other.

When a study lacks character it becomes commonplace; and the commonplace is not a stimulating atmosphere in which to grow. That which is personal, individual, in a figure is not only interesting in itself, but is so because it stands for so much fidelity of vision and appreciation of character on the part of the artist. The more this sense is developed, the finer this vision becomes, the more valuable are the results produced by the worker. Study, then, each model as a something entirely new, and you will be always learning fresh and interesting facts concerning the human form.

Great stress is laid on this matter of observing and rendering the planes of the figure, because no figure deserving the name can well exist without due attention to this important element in its construction, and also because therein lies a large expression of the characteristics of the model before you; not its individuality, but those forms that stand for its general aspect. And this is what we are to seek in the second painting.

What we have done for the head to give it bulk and rotundity we must do for every other portion of the figure downward. Study with care the tones that cause the planes to retreat from the cheek bones to the ear; those that give form to the jaw and chin, so modelling these surfaces that the transition to the throat and neck becomes natural and unforced. Lines in reality do not

exist in modelling. The chin and jaw are not outlined against the throat, as some students and even artists apparently seem to think. It is the passage from one mass to another that establishes their form, and a projecting chin or a retreating one, a narrow or a square jaw is interpreted as such by a faithful observance of the play of light and shade on these varying forms if seen in full face.

The tone of the flesh as it comes in contact with the background, preserving always the value of the background which relieves it, must be given with the same

the shadow as it sometimes loses itself in the tone of the ground that relieves it, and again becomes almost clear-cut against the same, owing to some prominence of form that catches the light. This variety may be given by studying the actual tone of the flesh as it comes in contact with the background; in reality, as before said, by a faithful observance of the planes. The light side of the figure is subject to the same law of varying value against its relieving tone; the gradations, however, being less marked, it is important that the mind and the eye be alert to record the difference.

In all this second painting, the worker must not lose sight of the fact that the light as it falls upon the model is concentrated mainly on the head and breast, and by comparison the lower portion of the figure is less strongly illumined. This effect should be frankly marked at this stage of the work and adhered to throughout; for in the preoccupation of mind that is natural when studying the details later on, one is apt to paint an arm or a leg for itself, and to forget that as a part of the whole it must be completed in the relative tone that portion bears to the rest of the figure.

If the truthful relation of these parts is well established in the earlier stages of the study, the danger of losing sight of the effect as a whole becomes less when finishing. Accustom the eye to take in the object before it in its entirety when making a study. Do not allow yourself to be interested in one part more than in another because of any charm of line or color some portion of the figure may possess for you, if in so doing you are tempted to give it undue importance. By first blocking in your study in its broadest effect of light and shade, and by next faithfully stating its various planes, so that the body assumes bulk and weight, you will be well prepared to go on logically; but be sure that these two first paintings will influence the termination of the study more than you may at first imagine.

A feeble beginning is most undesirable—it is, indeed, no beginning; and until the work is brought into a state of solid and corporeal painting it will never be rightly begun. A sculptor should be able to block in a figure from a well-considered study at this stage of the work; he should find the passages leading from one salient form to the other so firmly indicated that the broad and general sense of the modelling would be strongly enough suggested to be made use of by him in constructing his figure in clay. Think of the early preparation in this light, and

you will perhaps better understand what is necessary to realize in your work when commencing a figure. This thoroughness is one of the elements that is so marked in the work of the great men of old; this is what gives virility to the best work to-day. FRANK FOWLER.

IN PASTEL PORTRAITS, the finger should only be used to merge the tones, and this very lightly. This light rubbing being done, the delicacy of the tones should be restored by crisp touches. A brown red pastel is used for the shaded part of the nose, the darkest part of the eyebrow, and the under part of the lips.



"REPOSE." COSTUME STUDY BY MAURICE COSSMANN.

truth that is demanded for the realization of the other planes. In fact, you are learning to paint; and as mere painting is a logical performance, and may be learned, you must use all the hints and suggestions that nature and experience can give to accomplish it. To produce a work of art is a more complex matter, and does not concern us at present. Our business just now is to make a good life study. If you learn this thoroughly well, and the spirit of art is in you, it will surely make itself felt.

If you will now let your eye follow the shaded side of the model as it stands detached from the background, you will be able to detect a great variety in the force of

## STILL-LIFE PAINTING.

## VI.—FLOWERS.



O more attractive and popular subjects can be found than flowers in the painting of still-life. They offer an infinite variety of color, are most suggestive of agreeable composition, and in many ways furnish material of peculiar artistic interest; for it is not in color alone that their charm lies, although it is perhaps through this quality that they give the most direct and immediate pleasure to the general public.

I should, however, like to present the claim of flowers to a wider appreciation, from the point of view of form, than they now receive. If it were more generally understood how much the artistic crafts owe to the flower, irrespective of its color, for the ornamental beauty that adorns the world, the delicate blossom would be admired with a higher sense of its intrinsic loveliness, for it would then possess the additional charm of form, in many cases so exquisite as to equal if not to surpass the attractiveness of hue alone.

The earliest impetus to ornamental design was given by floral and vegetable forms, and they are to-day the basis of decorative invention. One has only to hold some lovely blossom in the hand and turn it slowly to perceive how suggestive it may become to one who is alive to beauty of contour and refinement of line. A flower so regarded takes on new beauties from whatever angle it is seen. Perspective and foreshortening greatly affect the outline, while the diversity of form incident to accidental grouping is such that a number of the same flowers massed together present delightful and subtle differences of contour.

What is so beautiful or so varied in line as the lily or the rose, for example, seen in groups, some facing, some turned in three-quarter view or profile, each position offering a new aspect of form as a whole, and a charming variety in the drawing of each individual petal!

The appreciation of these differences, the fineness of observation with which they are actually recorded in your drawing of the flower, will testify to the delicacy of your perception and to the truth of your vision. Sensitiveness of sight and purity of taste are of peculiar value to him who would paint flowers. It is perhaps in color that the most obvious charm of the flower is to be found. For this reason probably, and because this quality is so universally accepted as its chief attraction, the flower is made one of the first subjects of any and every one who attempts painting. Loveliness of color in a blossom seems to the inexperienced sufficient reason for fixing it on canvas in some nominal tint, but with the most reckless disregard of its possessing that beauty of form that in the best days of art inspired the designs of Botticelli, Cellini and many other painters of renown.

This popular but unintelligent method of treating flowers as so much color and so little form is really unworthy the beautiful objects themselves. It is rather commonplace to say merely that a rose is red and that violets are blue, even in painting. But to picture a great red rose as it nods at you from its slender stem, or a cluster of roses, some in profile, some hanging downward, others facing you, the position of each determined by the fidelity with which the petals of these various roses are drawn, is to state much that is beautiful. It is to add interesting and charming facts of form to the very apparent one of color; it is indeed to give the intellectual side of the flower; for it is generally the connoisseur who remarks on the exquisite roll of the leaf, the interest of the outline, while the casual observer admires the color alone.

This question of drawing in flower painting cannot be too fervently insisted upon. It is hardly too much to say that the best art is that built on a faithful adher-

ence to form. Besides this, one does not seem so prone to slight the form of more corporeal objects that are used as studies for still-life; perhaps for the reason that they are not so evanescent as flowers, and retaining their shape, are permanent witnesses to the truth or laxity of our portrayal; but the very transient character of blossoms of any kind suggests a hastiness of reproduction that tends to diminish the seriousness with which the work is executed. In reality no greater mistake could well be made than that of accepting the evanescence of flowers as any sort of excuse for their faulty interpretation in form as well as in color. The very fact that they are not so permanent as more indestructible objects of study should stimulate the desire to render strict account of these lovely contours that are in themselves of such brief perfection. This reason alone should be enough to inspire the student or the artist with a sense of the importance of any true report of the many forms of floral life.

Such contributions to art are always of peculiar interest; for fidelity in this case seems of more than usual value, as much of so-called decorative design draws its life almost from vegetable forms. Whenever, then, a flower is faithfully reproduced in outline in its various positions, a real live fact has been added to artistic craft; for there are myriads of variations in contour that any flower reveals by merely turning it—each a new suggestion to the designer who is alive to their possibilities in decorative work. In beginning flower painting, then, I should advise first of all that the student should give the closest attention to the drawing, to feel that it is his business to give an account of the actual position of the flower before him. Begin with perhaps a single flower of large and simple form. A lily, a dogwood blossom, a sunflower, present large and simple surfaces, and also are of a character that may be easily presented in different views by outline alone. Take these flowers, or others that will answer the same purpose, and make careful drawings of them from a variety of views. Nothing is likely to be of more service to you in your flower painting than just such an exercise as this. You will learn to admire things in flowers that you never thought of before, and you will bring to your after work a knowledge of floral forms that not many possess who are now making flower painting a profession.

Of course I mean that this practice of drawing should be persisted in until you have acquired a valuable knowledge. What I wish to suggest is, that it is not generally carried on long enough to become of the particular value demanded for the best work. The attractions of color are so great that the chances are that mere drawing in black and white of objects so lovely in themselves from the point of view of hue alone proves too irksome to be pursued as long as the case really demands. But the peculiarity about flowers is that, although so charming in color, they are to the cultivated eye just as exquisite in form; and the one quality should in no way yield to the claims of the other in importance of interpretation. After the larger and simpler blossoms and flowers have been studied, the student may advance to those of more complicated structure, always at first endeavoring to secure a good drawing before attempting the work in color. A knowledge of drawing is here essential because on coming to paint, the freedom demanded for successful brush-work almost necessitates the obliteration of the forms of interior petals; but the previous acquaintance of their form and position will enable you to regain these with a readiness that would be impossible if you did not well understand your drawing.

When painting, observe carefully the play of light and shade on the forms of these delicate leaves. Put in at first the broad masses of light and dark as you would in the case of any other object you were painting. After this look for the intermediate tones, for you will define the forms of the petals by the faithful observation of these half tints. It is this that will give lightness of touch and unity to your flower painting; for no painted flower can really give the impression of its fragility when every leaf seems outlined with an edge of wire, as is sometimes seen in the misdirected efforts of some workers. The very evanescence of flowers

adds to their fascination as subjects for pictures. That which is so short-lived is fixed on canvas in perpetual bloom, a constant pleasure to the beholder. There is such a universal love of flowers that probably no class of subjects is so sure of ready appreciation; and the more artistic the presentation of these lovely forms, the more enthusiastic will be the admiration they receive.

The many agreeable arrangements in which, from a pictorial standpoint, flowers may play their part make them unusually suggestive as objects of still-life. There are households where fresh flowers are as unfailingly placed upon the table at the different meals as is bread itself, a proof, it would seem, that the eye demands nourishment as well as the body. It will take little fancy to conceive a theme for the introduction of flowers where silver, glass and delicate porcelain shall intermingle, and resulting in as exquisite a play of color and textures as one could possibly desire.

The white cloth, the transparent glass, the translucent porcelain, the graceful, fragile, delicate-hued blossoms in the midst of this color-scheme, the centre perhaps of interest, and harmonizing all, form a subject of delightful artistic possibilities. Plants out of doors, growing in their normal and habitual surroundings, relieved by garden walls, or nodding from a trellis, warmed by sunshine, and sometimes standing out clear and distinct against the blue of the sky, as is frequently the case with hollyhocks, sunflowers and other tall plants—these and many more are to be recommended for the opportunity they afford for close and faithful study. In the spring-time, the rosy and snowy blossoms of the various fruit-trees make subjects of great value from the decorative suggestiveness that these peculiar forms and delicate colors present. The student cannot do better than to avail himself of the season when such beauty is spread broadcast before him. It is a season to look forward to and to make much of, this of spring; and the flower painter should hail it with joy. Study the character of the stems and leaves of the plants you are painting with as much care as you do the petals. Each growth has its individual, typical forms, and to generalize here is as great a mistake as it would be in a portrait painter to suggest a general family likeness in a sitter, instead of emphasizing the personal traits.

The more you study floral life, the more you will get to love these differences which mark the various species of plants. Regarded from an artistic point of view they have an æsthetic interest that no true student will slight; for we should always believe that we are accumulating facts that may add to our perception of artistic possibilities. Artists are, or should be to a large extent, seers, discoverers. It is their business as well as their



joy to record facts of the visible world that suggest or have bearing on what is beautiful. Their eyes should be keener than those of the ordinary lover of nature, for they are always training themselves to see. The differences in stems, leaves and articulations, as it were, of various plants are really very obvious to the sensitive and critical observer, and if the artist is careless in recording these characteristics the work is likely to be commonplace and mediocre, unworthy to be rated as a work of the fine arts. After having studied closely the drawing and construction of many varieties of flowers, splendid subjects will suggest themselves, such perhaps as a pell-mell of cut flowers, just gathered, to be more formally arranged for household decoration or some occasion of ceremony.



The drops of water with which they are sprinkled to preserve their freshness may be seen glinting in the depths of the petals or sparkling on the surface of the leaves, striking sharp lights that serve as most effective notes in the mass of rich color that relieves them. I can recall a flower subject which I saw some years ago painted by Doré that was almost dramatic in its impression. It represented a great group of hollyhocks swaying in the wind; a black or deep purple storm cloud relieving these growing plants, for it was an out-of-door effect. The wind turned many of the broad green leaves so that the light and rather silvery gray backs were shown. These pale notes of color against the black, stormy sky gave much color interest to the picture, in conjunction with the bending and ragged appearance of the deep red and pale pink flowers themselves. The force of the rushing air, the angry looking clouds and the helpless impression of momentary destruction that these whirling leaves and petals conveyed made up a subject of considerable dramatic interest, and certainly one of much beauty and force of color.

The observation that could present the sense of resistance in this stalwart plant, by vigorous drawing and characteristic line, is the quality that all painters of flowers should cultivate. It can be seen from the example quoted how important and largely effective compositions may be conceived and carried in this usually mild and ineffective class of work. A corner of an old garden left to the possession of the commonest flowers and weeds even may become a pictorial theme if faithfully studied. Growing plants possess the advantage, for the painter, of retaining the forms in all their freshness for a much longer time than those that have been cut. This is really a great help while studying, for the sense of haste that the sight of the rapidly withering flower engenders in the student often results in great harm to the study he is making. It is recommended, then, in beginning your work from plants, to keep by you some that are potted, or to work as much as possible from those that may be growing in the gardens about you.

FRANK FOWLER.

WHEN a water-color sketch is used for a preparation, the first tints of gouache to be posed on it are the middle tints; the darkest transparent tones are reserved to the last; and the artist works up toward the lights, adding always more and more white to his colors. Reflected lights are carried with discreet touches of gouache into the shadows, and by degrees the whole of the shadows are covered down in gouache, with the possible exception of the strongest darks. Finally, the high lights are put on with white very slightly tinted, or not at all. This is the best method for those who are accustomed already to working in water-colors. Those who have learned to paint in oils had better proceed as in that way, on a sketch in brown monochrome, or merely in outline.

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DESIGNERS for carpets, wall papers and prints have a method in gouache which is worthy of being learned by all who use it. They begin with a correctly drawn outline on which they apply a first painting in gouache, giving the local tints only—pink for a rose, green for its leaves, and so on—each tone being laid flat without modelling or blending. Over these local tints are painted another series of demi-tints, which may be broken again by a third series. Lastly come the high lights and the strongest darks. All of these tints are kept absolutely distinct, and, as in much modern oil-painting, distance is relied on to blend the tones and give finish to the modelling. These different tints should not be placed until the underlying tints are completely dry. They should be laid at once, without carrying the brush repeatedly over the same space, for fear of taking up the lower color and mixing it with the upper.

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DRAWINGS may be firmly and evenly mounted on wooden panels or heavy cardboard with a paste made of a half ounce of gum arabic, the same quantity of gum tragacanth, an ounce and a half of water, and twenty drops of acetic acid. This paste makes no stain.

#### OIL PAINTING ON DELICATE FABRICS.

##### I.—PAINTING IN MINIATURE ON SILK, SATIN AND SIMILAR TEXTILES.

MOST textile fabrics are porous and absorbent, no matter how fine the surface may be. Silk and all woven articles must be used with the right sides upward. You can determine which is the right side by holding the fabric horizontally between the eye and the light; the wrong side is the rougher.

It is most necessary to procure a smooth, flat surface on your material, in order that the paint may not stick, but remain damp while being worked at. This end could not possibly be achieved on the raw texture. A smooth, hard foundation must be obtained by some method. Both size and isinglass are comparatively useless on account of their excessive moisture, with a great tendency to cockle when dry. This arises from their shrinking so unequally. Now there is a mixture which I can recommend thoroughly which is exactly suited as a foundation for either oil or water-color painting on textiles; it is named "perpetua fresco." Its chief merit lies in the

underneath with neutral tint or black; mix either with turpentine. The shadow need not be prepared, as the effect is best when it fades or recedes into the satin.

The next process is the putting on of a covering of the special white over the foundation. Shake the bottle well, so that no sediment remains at the end, pour a little into a small saucer, and go over all your sketch with it. Allow it an hour to dry before painting. For our first example we will take a landscape or marine view. The sheet of little marine sketches by Mr. Briscoe, advertised in The Art Amateur catalogue (No. 96—price, 30 cents), are excellent for the purpose, because just the right sizes. Matt Morgan's "Spanish Coast" scene (No. 58—price, 20 cents) could also be used, either as a whole, or only the group of animals and figures.

When the painting is finished it can be inlaid into plush or velvet, as a glove or handkerchief-case, or photograph-holder. Cut a square of white satin and follow the previous instructions.

When you have placed your design on, put the foundation over your hills, rocks, trees or figures, as it may be; but it should not be put on the sky or water. When done, go over the entire surface with the white, blending it into the satin at the edge of the view with a soft, dry brush. Allow it to dry for a few hours, and set out your china palette with the necessary colors. Avoid using any of the very oily paints, such as gamboge, or the madders, unless you put them on blotting-paper for a few hours before using. Mix your sky colors as thinly as possible, blending them in with the white; the darker shades can be put on afterward, also the clouds. Do not allow the turpentine to run outside the white. To blend and harmonize the colors, mix them with a little special white. Copy your design as accurately as if you were working on canvas, keeping the paints thin all the time.

For a sunset sky use vermilion, lemon yellow, cadmium yellow, crimson lake and cerulean blue. Blend all in with white, and have a few fleecy, grayish clouds tinged with vermilion, Naples yellow and white. For trees: Prussian or Antwerp blue, Italian pink, sap green (both these paints must rest on blotting-paper), burnt umber, burnt Sienna, lemon yellow and chrome. When your picture is completed and perfectly dry, take it off the cardboard and stitch it on a piece of stiff cambric; edge it with plush or velvet and sew it on the sachet, which can be previously made to receive it. If black or dark shades of textiles be used, it is sometimes necessary to give a second coating of the white mixed with a little turpentine, allowing it to dry well. For lilies, Christmas roses and all white flowers, mix the special white with flake or zinc white for the high lights. A dark crimson bannerette lately finished by this method had a charming little figure (fifteen inches high) of "Little Jack Horner" painted on it. The copy was Jan Van Beer's Christmas picture. The child was leaning against a



DECORATION FOR A POCKET LETTER-CASE COVER.

fact that when placed on the material it dries almost instantaneously, and does not run over the surface. It can be got of almost any dealer in artists' materials, together with a special white, which goes over it, to form a good surface, and to give the paintings a soft, unglazed appearance, without injury to the colors.

Let us first deal with cream or white satin, as the easiest to begin with. It should be of a rather fine quality when a bold effect is not aimed at. It must be cut to the required size and fastened on cardboard, either stitched at the edges or secured by means of artists' pins. Have no creases of any kind. To avoid them use a cool iron on the wrong side of the material. Draw your design with a very soft pencil, or, better still, transfer it on; otherwise there is danger of scratching the surface. When your sketch is done, go over every part you intend to paint with "perpetua fresco." Be careful not to charge the brush too heavily; when you are putting the liquid on, it is well to begin as near the centre as possible, and to work out toward the edge. No oil or medium of any kind is permissible with this painting, turpentine alone being used to thin and mix the colors. If the design should be a garland of flowers, when they are prepared for painting, shadow them

chair, one hand raised over his head, holding a plum; he had a light gray velvet suit, white silk sash and stockings, lace collar and cuffs, and a large black velvet hat. The dark red satin surface threw out the light coloring to perfection. A charming mantel valence or ledge bracket can be made by painting a series of small views on white satin, and inlaying them in plush, cutting out the spaces and pinking them with a pinker on lead. Either ovals or squares look well. The plush can be placed on canvas or thick linen and the views neatly placed under the spaces. Le Page's glue just touching each at the pinked pieces secures the satin views, but it should be tacked with thread into position first.

In the next issue of The Art Amateur I purpose giving full instructions for straining and painting made-up fans. Under ordinary circumstances there is much difficulty about mounting the painted satin; not only on account of the great expense, but also because unless the exact dimensions are given and adhered to, the painting will not fold properly into the creases. Artists will, therefore, be glad to learn of a process which overcomes these serious drawbacks to a very fascinating branch of art, which ought to be much more practised than it is by amateurs.

M. J. O'C.



## A LESSON IN FREE-HAND DRAWING.

**T**HE drawing on this page is reduced from the original crayon study by Jules Lefebvre, the celebrated French painter and teacher at the Julien Art School, in Paris, whose "Mignon" hangs in the Metropolitan Museum of Art. Among the Americans who have studied under him are Frank C. Jones, J. H. Twachtman and Frank V. Du Mond. Mention is made of these facts to emphasize the promise made, in first publishing these drawing studies, that they would be of authoritative character. It would be presumptuous for the student to criticise this drawing. He should study it. It is not given to be copied; but a drawing from life or from some such cast as the mask of Agrippa should be drawn in the manner of the study.

It will be noticed that lines play a more important part in this than in the Drawing Study, No. 1, of Agrippa (published in The Art Amateur last December). Yet none the less evident are the masses of shadow in the eye-socket, on the under part of the nose, and under the nose, on the upper lip, under the lower lip, and under the chin. The greatest divergence from the Agrippa cast is in the mouth. It is the business of the art student to ask himself the reason of this difference. It is to be ascribed to the greater age of this Frenchman, who lived to the remarkable age of one hundred and one years. Although the face, as we see it, is remarkably well preserved, not indicating its extreme age, the teeth are evidently missing. This allows the lips (especially the lower one) to be compressed; and the projection of the lower one is not to be noted, as in the Agrippa—you will notice the absence of shadow under it.

The head is that of the old stout man, but not the typical old man. That type is better exemplified in the familiar cast of Dante, and the reader who possesses this cast will notice that Dante's nose, turning down or "hooked"—instead of retroussé (turned up), as in this subject—the upper lip projecting and the lower lip receding, gives to the mind a more accustomed picture of old age than does this head.

These hints should be sufficient. Study a head from life or a cast, searching for the character of the model, and as you succeed in giving that, your work will be a success, whether you work in pen or pencil, crayon or wash. The moment you leave out the shadow to the lower part of the nose, it will not model. If your outline at the end comes down to a point lower than where the nose joins the lip, the nose will cease to be retroussé. If you permit the lower lip to recede, and cut off a quarter of an inch of the chin and make it sharper, you will have an old face, but it will not be the face of Lefebvre's centenarian. The superb drawing of the ear will escape the notice of no intelligent reader; but the same true form may be given with less outline.

In connection with the subject, the drawings "Action," by Saintin, and "Repose," by Cossmann, should be studied, as well as the frontispiece, "At the Piano," by Renoir. One is accustomed to associate Renoir with the impressionists, and to classify an impressionistic picture with a puzzle, gratifying only when you make it out; but none will deny the beauty of this composition, abundant in curves and modulations of modelling.

The student of drawing should understand that this is a "half-tone" process plate, made directly from a photograph of the painting, and that it shows subtlety

of brush work and color not to be imitated in a drawing. The action of the figures at once attracts us, and gives the hint that the two drawings already mentioned may be suggestive in showing how mere outline often gives that quality. I say two drawings; for the action of repose is as difficult to get as the action of movement. "Your figure does not stand well on its feet," is a frequent criticism by the instructor in the life class.

The costume study by Cossmann should be compared with the drawing of a "Spanish Brigand," by Worms, analyzed in a previous number of the magazine. The dog in our study by Saintin should be compared with the magnificent drawings of hounds by Gérôme and Regnault, given in The Art Amateur of

them first in warm water, fill them with soap and let them lie for some hours. Then wash them out again.

SABLE brushes should be cleaned in sweet oil. Dip the brush in oil and wipe the paint out with a cloth. Cleaned in this way it will last a long while. The oil moistens the hair and preserves it. Never clean any kind of brush with turpentine. It takes the life out of the hair and the brush becomes worthless.

In landscape painting, as soon as you have sketched in your picture, paint the sky, putting in the light part first. If toward the horizon there is a sunset effect, put that in, gradually working toward the top by adding darker colors,

such as blue, to your bright tint. This deepens the tint, and your colors may gradually grow darker as you near the top of your picture. This rule applies to all pictures. Whatever the lightest or brightest color of your sky, put that in first. We have a reason for this: when the brush is filled with bright color, it is easier to deepen that color than to make it lighter, if dark. We can use the same brush all over a sky by being careful to use the light tints first.

Too blue a sky often ruins an otherwise fine picture. In this climate we seldom have a very deep blue sky, unless preceding a storm. Blue can be toned down by adding a little yellow ochre to the blue and white or a little asphaltum. If black is added, be careful not to put in too much, as it gives a heavy look; but a trifle gives depth. When you wish to make it warmer, add a mite of light red or vermilion. After the sky is painted, put in the mountains and the distant foliage while the sky is still wet; you thus blend the colors and soften the distance. The fainter the distant lines where sky and mountains meet, the more beautiful the effect. As you work toward the foreground, gradually make the lines more distinct, and deepen the colors until the foreground is reached, where the richest colors are used.

EXCEPT for the sky, distance and water, one painting is seldom enough for a landscape. If possible, finish the

sky in the first painting; also the distance, which should look soft, if finished at once. The water may need more shadows in the second painting. Always draw in the trunks of trees and branches, and the foliage which comes against the sky, while that is wet. This minimizes the danger of the paint cracking; and if you cannot make the effects dark enough, that can be remedied in the next painting.

ACADEMY board costs only one third as much as canvas, and is good for the experiments of beginners. Do not paint on it a picture as large as 18 x 24, for the board will be apt to warp even if framed.

If your canvas gets dented, wet the back thoroughly with water. When it is dry, it will shrink and the dent will disappear.

A PIECE of camphor in the box containing your brushes will protect them from moths.

To remove a painting from china after it is perfectly dry, wet it first in alcohol; let it lie in soak for a few minutes and then wash with soap and warm water.



PORTRAIT OF A CENTENARIAN. BY JULES LEFÈVRE.

October, 1891. Again, in the frontispiece after Renoir, the beauty and suppleness of the hands delight us, and the student must fully realize that only by making careful studies of hands, such as those published in The Art Amateur last month, can he ever expect to be able to paint that most difficult of subjects.

ERNEST KNAUFFT.

## HINTS FOR BEGINNERS IN OIL-PAINTING.

THE following paragraphs are taken from "Practical Hints for Beginners in Oil-Painting," written by a teacher of much experience. The little hand-book answers so many questions of the kind that novices are constantly asking The Art Amateur that we have thought it worth while to buy from the author the special right to bring out an independent edition of it for the use of our subscribers. Some additions will be made, and the little volume of 100 pages will then be sent free to every person desiring it, the renewal of whose subscription shall be received before February 1, 1893:

BRISTLE brushes are best cleaned in soap and lukewarm water. Rub them thoroughly, so that every particle of paint comes out. When bristle brushes have lain for several days with paint dried in them, wet



## A LESSON IN PEN DRAWING.

No better advice could be given to the student in pen drawing than to make a careful study of some of the pen work printed in *The Art Amateur* this month. Two drawings by Mr. E. J. Meeker are particularly suggestive, if considered together. The one on this page was made for the pleasure it gave the artist—not for reproduction. In the original, all the lines in sky and foreground which now appear broken—as, indeed, they really are here; for the tool called a “roulette” has been run through them to impart lightness to them—are continuous and gray. Being gray, they would not reproduce well by “process.” Never forget that, all you who draw in pen and ink for “process” reproduction. Mr. Meeker, of course, knows it perfectly well. When he makes a drawing for reproduction, he produces such a one as that given on page 156. Even in this plate, though, it will be observed that the photo-engraver has found it well to employ the roulette to soften the edges of certain unimportant lines, and so add

little else than mere parallel lines. Doubtless, at the first or second stage of the work this was so throughout the picture; but later, to impart depth to the central portion of the group, and to graduate the manifold tones on the numerous petals and leaves, it was necessary to employ more tones than could be obtained by mere parallel lines, except at the loss of delicacy necessary to the subject. Great pressure upon the pen and solid blacks would have produced a sense of heaviness, which would have robbed the group of all its charm. This study commends itself not only to the student of pen drawing, but to all art students, for the conscientious manner in which the artist has made portrait after portrait of individual flowers, giving each its particular turn of petal and intensity of color.

But let us return to Mr. Meeker's charming winter landscape. Does it not express a great deal in a very simple way? You feel that it is very cold. The snow-clad hills are partly bare. Note the movement of the clouds, the lines of which fit so well with the general composition. The water is open—not quite frozen yet.

thing that publishers demand, and he will avoid wasting his energies in following styles and methods out of date. No doubt he knows already that one or another of the “process” modes of reproduction has almost entirely taken the place of engraving on wood, which, indeed, is now seldom seen, as *new* work, except in some of the leading magazines. The “half-tone,” or Meisenbach process, is most in favor now; for it reproduces a “wash” drawing with photographic fidelity, and it is not every artist who will—or who *can*—make an acceptable line drawing for book illustration.

The selections made in our literary notices are from recent holiday books. Even those persons who know nothing about processes of reproduction of drawings will notice a marked difference in the general appearance of these illustrations from that of the wood-engravings of ten years ago. They will notice more softness and delicacy—more freedom of handling and more individuality. It is easy to follow here the brushwork of the artist—easy to see where one wash ends and another begins. The illustration taken from “To Nuremberg and Back” is produced, by the



"WINTER IN THE ADIRONDACKS." PEN DRAWING BY MR. E. J. MEEKER. (SEE "A LESSON IN PEN DRAWING.")

to the vignette effect of grayness in their reproduction.

If you would see a thoroughly admirable specimen of pure line drawing done with the pen, turn to the double-page group of *Roses*, by Mr. Victor Dangon. Here every line means something—not one is put in for “chic.” Every leaf and every petal is modelled with the skill of the practised draughtsman, and the consummate knowledge of one who knows the anatomy of flowers as a surgeon knows that of the human body.

This drawing by Mr. Dangon brings us back to one of the first principles of pen drawing set forth in these pages years ago, when we impressed upon the student the importance of parallel lines to represent form or color of an object, without the addition of outlines, whenever that is feasible. It is true that many outlines are found in this drawing; but in many cases outlines are omitted. Again, there is much cross-hatching here. It is used because the group is, by its very nature, exceedingly complicated. But it will be seen, on close observation, that in the shading of the topmost flower, and in many of the leaves to the extreme left, there are

But the bogs and shore are ice-bound, and the water is congealed around some of the marsh patches in the foreground. The herbage to the left seems to be partly frozen in and partly covered by snow. The birds evidently are introduced to suggest the utter desolation of the scene. Although there is little detail in the picture, it is easy to recognize the clump of trees to the left as white birch, and the trees in the middle distance as pines. How well these pines concentrate the color just where it is needed, and at the same time they are, evidently, a part of the landscape.

## HINTS ABOUT ILLUSTRATING.

In reproducing among our literary reviews, as we do, from time to time, illustrations from the books of the day, it should be understood that while we do not necessarily select these specimens as the best art of their kind, they are representative of the class of book illustrating most in vogue. The student who is desirous of becoming an illustrator will find in them the sort of

half-tone process, directly from a photograph from nature. The other two illustrations, as we have intimated, are from the original wash drawings.

Wash drawings may be made upon ordinary water-color paper or Bristol board, or torchon board. Torchon board is a heavy, rough pasteboard covered with a thin sheet of paper, the heavy under board preventing the warping and the swelling incidental to the use of paper, when the paper has not been well stretched.

The pigments may be India ink from stick or bottle, ivory black, or charcoal gray. The last-named preparation is comparatively new. It is made of ground charcoal, and it is put up in pans and tubes like moist water-colors. It is becoming very popular, as it is more easily manipulated upon the surface of the paper than any other color. Having a particularly light body, its intense darks seem to stain the paper less than other blacks, making it less opaque. Yet, it may be remarked, that Mr. Francis Day, an expert in wash drawing, prefers ivory black, as the darks from it, he says, reproduce more satisfactorily than those from charcoal gray.



## CHINA PAINTING.

TALKS TO MY CLASS.

X.—LANDSCAPE.



ERHAPS no branch of china decoration furnishes wider scope to the skilful painter than that of landscape, and nothing is more charming in effect, when taste and discrimination are used in the choice of subjects.

If one sketches free hand, a set of dessert plates may be a delightful souvenir of a summer outing among the hills or by the sea; while to those less fortunate, the illustrated catalogues of our

large publishing houses each holiday season furnish a wealth of picturesque illustration; but one must be a genuine lover of nature in all her moods to treat them successfully unless in monochrome, and give them the touch wherein lies the charm which distinguishes the genuine artist from the mere mechanical imitator. Therefore, if you would succeed in this line, get close to nature and be taught by her; for she alone reveals to each individual soul her secrets as they have capacity to receive them, and which no other teacher can impart.

You may have an almost unlimited palette, but it is safer to trust to a few standard colors properly blended than to risk the chances of the kiln with those with which you are not familiar.

Landscapes should not be traced, but the principal points should be indicated very lightly with pencil, and all masses of sky, water or foliage and foregrounds should be worked out with the brush. Commence with the sky; if a large space is to be covered, use a large brush, working from left to right with quick strokes. Have a separate brush for each color, which should be dipped in the fat oil each time before taking color, that it does not dry before blending. Begin at the horizon line and work upward. If you wish to give a warm glow, deep red brown may be used very lightly, or carnation No. 1 for a fainter tint, and graduated into ivory yellow, laid very thin. This latter color may also be used where a warm sunny light seems breaking through the clouds. Remember its tendency to strengthen in firing, and use it sparingly.

For the sky, use sky blue and very light ultramarine, and secure distance with blue green and the slightest touch of carmine. Do not mix them on the palette, but blend them with the stippler. For large spaces, use a fitch hair stippler "two quill size," and for smaller, a No. 5 or 6 of the smaller size, or one quill. Yellow must not be blended into blue, or you will have impossible green skies when fired. The gray tones come from the carmine and blues, and the soft, fleecy clouds are worked up by dabbing so hard as to remove portions of color, the edges being lightened still further by removing with a cloth more color in broken, irregular lines and patches. Nothing gives such crowning glory to a landscape as a well "worked up" sky, and in no other style of painting can the skilful artist obtain such real atmosphere as on the surface of fine porcelain.

When the sky is dry, then mass the trees, accentuating carefully the trunks and branches. As the greens blend well with the sky tints, it is not necessary to remove the color underneath the foliage.

Water is laid in much after the manner of the sky, but blended with the brush instead of the dabber. Waves are produced by a circular motion of the brush, and the white crests by removing the color on the edges with a cloth or a clean brush wet with turpentine, and the extreme lights heightened by a sharp-pointed stick. For the general tone, use blue green and chrome green, with grays and even purple tones where there are dark, angry waves.

For the more turbid waters along the wharves, where one gets such picturesque bits among old hulks and tumble-down architecture, ochres, brown green, duck green and similar tints may be freely used; but for bits of still water, use blue green, grays, brown green and dark brown for shadows. Make the brush strokes perfectly horizontal, and with a sharp-pointed stick or steel needle remove lines of color, to give the high lights and ripples on the surface. Yellow ochre makes a most satisfactory ground tint, with touches of ivory

yellow for high lights and bitumen for the deeper tones, with dark browns and brown green for the deep shadows, to which strength may be given with the slightest touch of black. For rocks, use grays warmed with ochre, shaded with dark brown, and even a suggestion of black, while a mossy effect may be given with a little green added to the other colors.

Buildings of a light color may be treated with ivory mixed with gray; shade with violet of iron.

Old castles and buildings having a weather-beaten character can be more successfully treated with grays toned with the dark browns, and ochre for warmth in the lighter tones. Remember, in painting any kind of landscapes, that greens not modified with other tints are too violent in tone, as they readily glaze, and are even more brilliant after firing. A touch of carmine or violet of iron gives the cooler gray tones to greens, and is essential for all distant effects, while the browns, such as chestnut, bitumen, brown 108 and deep brown 4 or 17, with sepia or ochre, and mixing yellow for high lights, mixed with the greens, give the middle tones and warmer foregrounds. For the trunks, use light gray for the extreme high lights, bitumen or brown 108 for half tones, while the shadows may be strengthened with violet of iron and deep brown.

Do not think to get your values by massing of colors; your work will only be a failure when fired. Do all landscape work with light washes laid with extreme delicacy, and deepen your tones by careful retouching when dry and successive repainting and firings.

For such portions as do not need strengthening after firing, go over very lightly with a thin coat of fat oil to obviate any hardness of outline that would result from repainting parts of the picture. It is the tendency of the browns to lose in firing, and not take a high glaze; in that case it may be necessary to add a little flux.

The following list of colors will be found most ample for a landscape palette:

Sky blue, dark blue, ultramarine blue, brown No. 3, bitumen, brown 4 or 17, brown 108, sepia, deep red brown, carmine No. 2, carnation No. 2, light gray No. 1, neutral gray, ivory yellow, yellow for mixing, yellow ochre, grass green No. 5, brown green No. 6, dark green No. 7, deep blue green, chrome green 3 B, moss green, duck green, apple green, violet of iron. Gray violet of iron and purple may be useful in distant shadow tints. For tiny scenes for cups and saucers, small medallions or bonbonnières, or any other object with a limited scheme of decoration, one may, by judicious selection, get on with a much smaller palette.

For large hall vases, umbrella stands, jardinières and the large wall plaques much affected in French studios, there is nothing finer in decoration than well-executed landscapes.

ELIZABETH HALSEY HAINES.

## TREATMENT OF THE COLOR SUPPLEMENT.

BEGIN your treatment of our cup-and-saucer design with chrysanthemums and gold disk motive, by first drawing or tracing it carefully upon the china.

A drop of fat oil should previously have been placed upon each piece and then wiped off with a clean cloth moistened with turpentine, leaving only the slightest film on the china.

It is better to do this at least half an hour before the drawing.

Outline the latter carefully with Indian-ink. For your ground tint, use deep red brown. To the quantity required, add about three drops of tinting oil, one fourth as much flux as color, and rub all most thoroughly on your palette with a bone knife. Then mix about equal parts of turpentine and the best lavender oil; dip a rather broad flat brush into this and then fill with the color and pass quickly around the piece, laying the color more heavily about the edge where the tint is deepest, and leaving the china white where the color is lightest.

Go over this rapidly with a small silk or chamois dabber, working from the dark toward the light tint, until the whole piece is covered; dab more heavily in places to remove color and give the clouded effect. Tint only one piece at a time, as the color will dry before it can be blended. When both are finished, dry thoroughly fifteen minutes in a moderately hot oven. Then, with a steel eraser, remove the color carefully within the outlines of the petals, the gold disks and the edges of each piece. Then lay the gold carefully on these and the handle, feathering the inside edge of the cup, omitting the dots and tiny line about centre of saucer. Fire at rose heat to bring out the gold.

For the second treatment, paint the leaves and stems with brown 108 shaded with deep brown 4 or 17, and outline the disks with the latter color.

The slight shade on the petals may be done with a faint wash of brown 108 and an almost imperceptible touch of brown green, or a faint shade of ochre with a touch of black to modify it; outline with deep red brown.

Should a more brilliant tone be preferred, capucine red can be substituted for tinting and outlining for the deep red brown. If the gold shows any imperfections, retouch it before firing, when your pieces should come from the kiln complete.

ELIZABETH H. HAINES.

## SUGGESTIONS FOR HOLIDAY WORK.

## II.

CRACKER-JARS are a useful gift, and equally ornamental for the table or sideboard. Some are ornamental in shape and design, therefore requiring simple treatment. For more elaborate decoration, the simpler the shape the better, as there is greater scope for the brush. A delicate pattern of Royal Worcester, skilfully applied, is admissible here, and may furnish a most charming addition to the table service. Sprays of natural flowers delicately painted are always pleasing on such an object. A broad band of color on which a conventional design is executed in traceries of gold or of black and gold on a red ground, about the middle of the jar, or three narrower bands, at top, bottom and middle of jar, would be a very effective decoration. These bands may be of any color, with the same style of design upon them. If your skill is equal to the undertaking, conventional figures in raised gold on a colored band would be exceedingly rich, though not as serviceable. These designs should be most carefully traced in India ink upon the jar before attempting to execute them, as their beauty depends almost wholly on the exactness of the drawing, and corrections are almost sure to mar the work.

A dozen "after-dinner coffees" of the same shape, each painted with a different design, enclosed in a handsome case lined with satin, that heightens the effect of the decoration, would delight the heart of most matrons on a Christmas morning, or, in deference to the fashion so much affected at present, of a pretty tea service for the drawing-room. For five-o'clock tea, a set of "teas," each dissimilar in shape and decoration, may be enclosed in the case.

For an invalid friend a pretty gift is a little tête-à-tête set, of which one may find many quaint and pretty styles, consisting of tray, teapot, cream pitcher, sugar-bowl and two cups, which might be ornamented with her favorite flower; the tray would give space for more elaborate treatment, while her monogram in gold might be placed in the centre. A delicate gold rim to the tray and gold handles to the other pieces would much enrich the effect. But for an invalid's service in her chamber or boudoir, a refined taste would suggest only the lightest and most delicate treatment in design.

For jardinières and large bowls, large ferns, palms, poppies, fleur-de-lis, or trailing vines, like the morning-glory—something admitting of broad treatment—are most effective.

But do not think to attain these deep tones by loading on the color for the first painting. Your work will either craze in the kiln and be beyond remedy, or your colors will be dull and muddy, giving your work a hopeless crudeness.

Depth of tone and transparency of color, which alone proclaim the finished work, assuming always accuracy in the drawing and modelling, can only be obtained by the most delicate laying of the colors for the first fire, and then strengthening by repeated paintings and firings until the required depth of color is attained.

Of course, the usual fish, game and dessert sets suggest themselves without notice where one desires to present a more elaborate gift. To those who have fertility in design and skill in execution, these mere hints will suggest endless variations and elaborations.

E. H. H.

WHEN colors come from any well-regulated kiln dull and disappointing in effect do not blame the firer. Probably they have been worked over too much, which deadens their brilliancy, or are poor in flux. That is especially the case with browns. They should be repainted with an addition of one fourth flux to the colors. See exactly what you want to do, then go over with firm but delicate strokes, then leave the work alone. Other colors may not need quite as much flux.





GROUPS  
OF  
CUPIDS.

FOR CHINA AND GENERAL  
DECORATION.

DRAWN AND COMPOSED  
BY J. LEGRAIN.











"AMERICAN BEAUTY" AND "BRIDE" ROSES. PEN DRAWING BY VICTOR DANGON.





## COLUMBIAN STREET DECORATIONS.

THE selections given here from the best of the street decorations, on the occasion of the late patriotic demonstration in New York, have been made by one of our artists, chiefly for use in other cities; and not only for Columbian celebrations, but

for any of the many occasions for street decoration which are constantly occurring in this country. During the Columbus celebration no one could doubt the patriotic lavishness of New Yorkers; but we failed to discover any signal marks of the activity of the Art Committee who, it was announced, were to have care of the embellishments along the processional routes.

The Grosvenor at Tenth Street was attractive in its tasteful arrangement of the American, Spanish and Italian colors, the gathered bunting fluttering from the balcony edge, however, with somewhat too much of a suggestion of feminine "frou-frou."

Old Trinity and Grace Church were draped with tasteful reserve. The decoration of the latter is shown at the head of the column. The clubs, as a rule, were badly "decorated." A notable exception was the Knickerbocker, which added to the savor of good art a commendable restraint—to be expected from so exclusive a body—in not exhibiting its members "en masse" outside its building, after the fashion of nearly all the other leading clubs along the line of the procession.

Of the huge dry-goods buildings, only that of Mr. Altman showed any marked recognition of the artistic value of one color used in large proportion. The masses of red appeared well against the dark background of iron and glass.

Mr. William K. Vanderbilt's stately mansion at Fifty-third Street was decorated, we understand, under the advice of its architect, W. Richard M. Hunt, and it was quite natural to find the chief charm here arising from the preponderance of a single color and the emphasizing of an architectural feature—the main entrance, which was worked up with a canopy of red and gold, and a balcony of the national colors, red again predominating; balcony and canopy being so cunningly contrived as to shield the observers from a too curious gaze. The windows were garnished with aprons of the noble Spanish colors, and the dormers and upper balconies displayed shields and gonfalons of the American.

A point that everywhere forced itself upon one was the unhappy effect of the pictures introduced. They were generally bad in themselves, and in no case seemed to compose well with the draperies. It will be helpful in the vast amount of decoration of this sort which will be done all over the country in the next few months if we recollect this fact, and if we also profit by the success which, in the Columbus celebration, has crowned the employment of one predominating color—red or blue or gold—the others being used with much reserve. It should be remembered, too, that the structural features of a building should be used to the best advantage when they are good; and when they are not good, the ornamentation should not be made to emphasize the fact, but by appropriateness of line and color impart beauty to an otherwise uninteresting structure.



# THE HOUSE

## THE STROLLING CRITIC.



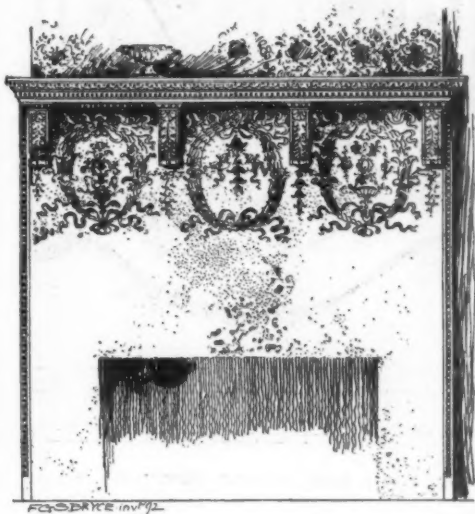
**H**UMAN ingenuity can hardly surpass in usefulness the wonderful combination of table, bookcase, cabinet, and portfolio tray shown on page 135, which is copied from the commonplace book of the architect, who not long since designed and made it for his own comfort. It is a sort of boon companion to him now. It stands next to the desk in his little home den. It holds the special things an architect likes to have by him, his special sources of inspiration, certain papers for immediate use, reference books, and the like. It is susceptible of such varied use that almost any one must find it of immense value. There is a wide drawer under the top, and in the next lower section there are cupboards and filing spaces on one side and a book-shelf on the other. Below these are two shelves for plates or portfolios. The piece is very inexpensive, the joinery and finish being of the simplest kind compatible with strength.

FROM the same source—my architect friend's commonplace book—I borrowed once the notion of a sofa of unusual beauty of line and proportion, which I had later on the satisfaction of seeing executed in mahogany very much as shown in the sketch. This sofa departs from the common type in having no arms, the back being carried around and forward with a gentle outward splay; in having the seat of unusually great depth from front to back, and in possessing such careful adjustment of its several dimensions and angles that it is a pleasant surprise to sit in it. The piece was made in mahogany, with inlaid ornament in the face of the seat frame, and with carved legs. The effect was somewhat in the Empire mode. The carrying around of the back permits one to rest the shoulders rather than the elbows. The stuffing was thin, springs being used only in the seat. The covering material was silk velours. The cost of reproducing this sofa would vary, according to the value of the covering and the amount of enrichment, from sixty to one hundred and fifty dollars—that is, if you had the work done in a "small" shop. The swell firms would charge you much more.

As my paragraph last month about the virtues of Keene's cement seems to have created some interest in the subject among readers of *The Art Amateur*, I have thought it well to give a couple of sketches showing how the composition may be used as a basis of decoration. The two designs, on this and the opposite page, may also, I trust, be serviceable generally to those looking for a simple fireplace decoration. This cement can be recommended for its own sake, and not in substitute for marble, as a low cost facing for fireplaces. It can then be tinted or gilded, and designs can be painted upon it with full palette.

A YOUNG lady whose tessellated window looks out upon the Orange Mountains has had a very pleasant cosey corner arranged close by that cheerful prospect. In its preparation *The Strolling Critic* played a repressed, if cordial part; but he has been permitted to sketch it for

the benefit of other ladies who care to lounge with a book. The divan was made by building a plain wooden bunk, covering it with a rug and facing of gathered chintz, and then laying a big long cushion on top with



DESIGN FOR FIRE-BREAST DECORATION.

a roll head-rest, and as many other cushions as the whim called for. The wall space was also hung with chintz, and above was built a long shelf following the angle of the wall. To destroy a draught, which sometimes swept across this corner, a portière was hung on

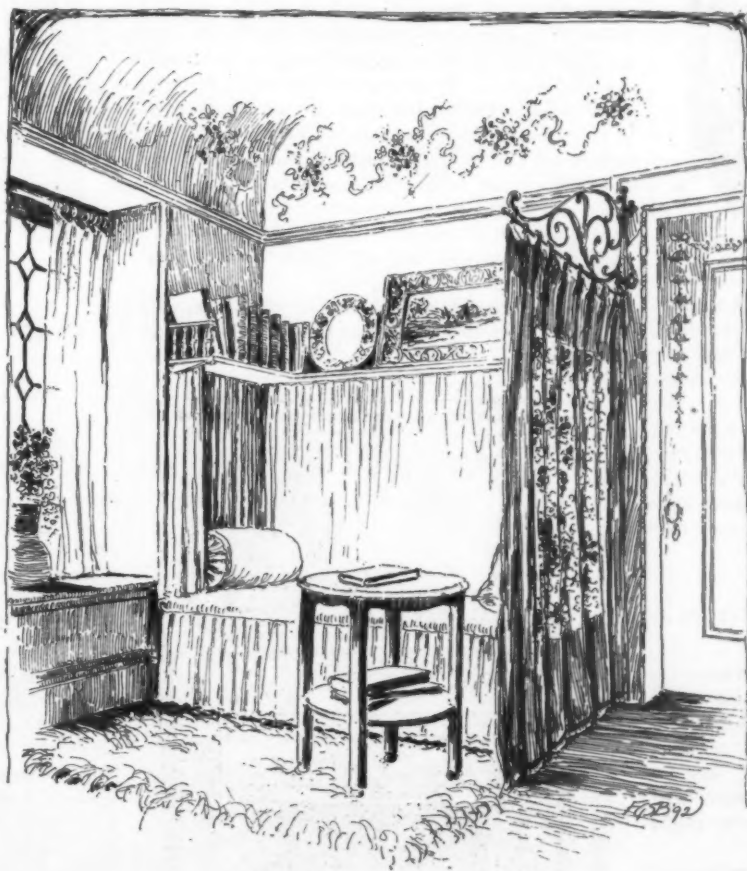
was painted a very pale primrose tone, the wall was papered in delicate yellow, the ceiling distempered in ivory, showing for enrichment only the bunches of primroses painted in the cove, with their fluttering ribbons. The crane portière was of yellow satin, with an oblong inserted panel of figured silk in gray and gold.

THE portière just described suggests a device which, not novel, is still well worth remembering when you have a few good-sized remnants of material which you wish to utilize decoratively. A piece of rich satin damask, for instance, measuring 24 x 40 inches, which you have picked up somewhere for a trifle, is by itself rather tantalizing. You hate to cut it up, you want to get the full effect of its delightful color. It is too good to be made into a little bookcase curtain. A doorway is just the place to display its splendors; so buy at once a few yards of silk velours, plush or plain satin, and piece this accession all around your glorious remnant in a symmetrical way, marking the seams with silk cord, and adding fringe if you please. You have then a very artistic curtain—if your colors have been properly studied.

TWO sketches of simple window draperies are here shown in reply to a subscriber's request. One consists of plain stuff without fringe, flung over the rod on one side and attached to form a partly fixed curtain. On the other side the material is hung on rings so as to slide over toward the semi-stationary portion, thus closing the curtains. The other design shows a gathered over-drapery, which hides the hangings where they depend from the pole. This over-drapery should be portable and can be easily adjusted, a little above the pole, so as not to interfere with the rings of the curtains. It is suggested that the over-drapery be made of a plain stuff heavier than the curtains, for which, in both sketches, some of the lighter silks or woollen satens or satin would be suitable.

WE illustrate a rather interesting portière designed for a lady who wished to have a doorway leading from a small reception-room into her hall filled in with a snugly fitting curtain which should not obstruct ventilation. The doorway is nearly eight feet high. Two feet of the upper space is given to knotted cordage forming a net grill, and the cords are carried down on the hall side of the curtain in appliques of interlaced design. The curtain does not hang in folds, but moves easily on its pole. To secure rigidity a very heavy tapestry was used, and the bottom edge was weighted with shot sewn into a tight hem. The stuff had a very rough surface, showing a sprinkling of tinsel all over. The color of the ground was deep yellowish brown, and the cordage and appliques were stained a strong Sienna yellow. This portière was made at home, the piece of tapestry being a remnant bought at a song in one of the swell shops. It may be interesting to know that this bit of stuff furnished the decorative idea for the hall wall—entre lacs of yellow on a golden-brown ground.

DURING the summer I saw some charming cretonne papers for wall decoration, with real cretonne stuffs of exactly the same patterns as the papers, so that you could match your wall and hangings from a delightful profusion of designs and colorings. The colorings were always excellent, and I hope the house will not fail to present these combinations when the decorative leaven begins to work upon us again next spring.



A COSEY CORNER FOR A YOUNG LADY'S ROOM.

a crane so as to swing into the position shown, or else hang in front of the door leading to another bedroom. The coloring of this girl's room, in obedience to her command, was all in white and yellow. The woodwork



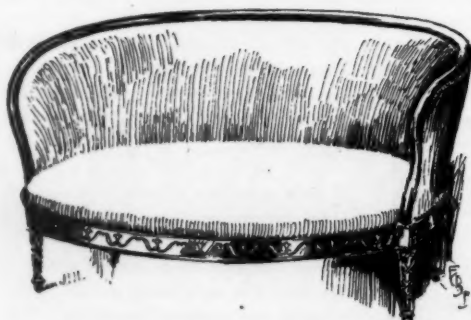
It is greatly to be regretted that one can hardly find corduroy in the shops nowadays. I hear it constantly asked for, and would be glad to specify so delightful a fabric, if the difficulty of getting it did not make its cost out of all proportion to its proper value. There is equal difficulty in getting good raw silk, a material whose excellences of texture and wear are not to be denied, because the cheap shops use its baser qualities on their brummagem parlor furniture.

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IN response to several requests for a design for a hanging rack to display the "souvenir spoons" which are the rage just now, the accompanying illustration is given. This rack consists of a piece of three-quarter-inch stuff, white wood or more expensive wood, sawn in the shape shown, with the columns and the finial in the broken pediment turned and set in with dowels or glue. The central oval is filled in either with plush, satin, velours or mirror glass. Around this oval a piece of heavy tinsel or leather gimp is attached by means of ornamental rosette nails, the gimp being slightly buckled up between each pair of rosettes, to permit the introduction of the souvenir spoon. If the wood be finished in enamel, then the decoration should be painted with full palette, keeping the flowers small and the whole detail very delicate. If a dark wood is used the columns and decorative detail may be rendered in gold. The oval, if filled with satin, may be painted with a floral or other suitable design.

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THE fresco-painters have been for some time developing a new method in ceiling decoration, which is a praiseworthy improvement. It is called "glazing," and consists in lacquering the ground color as applied to the plaster or other surface, aluminium being very commonly employed to receive the color. The principal result is that the light is strongly reflected and broken, while also preserving its brilliancy for an indefinite time. The ordinary distemper color absorbs light, loses its freshness



A MODIFICATION OF AN "EMPIRE" SOFA.

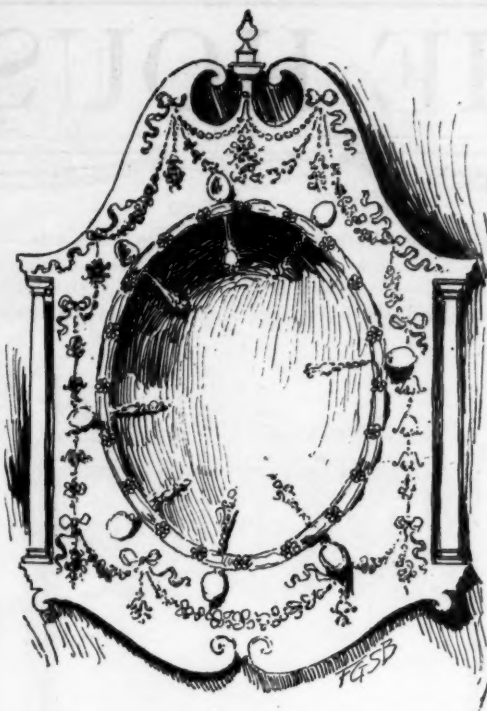
in a year, soils easily, has all the meanness of a make-shift, for it is an imperfect process, but little better than whitewash. A ceiling in glazed "old rose," with the design in ivory relief, would show well out of the broken tones of the lacquered ground. The pattern may be no less charmingly rendered in flat color, as the glazing gives a distinctness to the overlaid outline which never belongs to the old method. The cost for a parlor about 15x18 feet, with relief pattern, would be about forty dollars; with flat pattern, about two thirds of that amount, using aluminium for the figure only.

#### TAPESTRY PAINTING AS DECORATION.

"NOTHING so effectually as tapestry takes away the air of chilliness from a large room, as our ancestors well knew when they employed it in the rooms they lived in. There is every reason to suppose that painted tapestry, if the artist has employed safe colors, will last for many generations, certainly as long as any other kind of tapestry, and at the end of its time posterity might replace it."

Such is the opinion of so conservative a writer and excellent critic as Mr. Hamerton. His observations concerning the legitimate uses of painted tapestry are very just, and should be carefully considered now that this mode of wall decoration is steadily gaining in popularity. He says:

"In oil painting on coarse canvas the texture of the canvas is only shown so far as it may be useful to the



DESIGN FOR A RACK TO HOLD "SOUVENIR SPOONS."

effect, as it can easily be hidden, when required, by a certain thickness of impasto; but the texture of tapestry is equally visible everywhere, and explains itself as a woven fabric, so that illusion is hardly possible. Another illusion-destroyer is the way in which tapestries are usually hung by simple suspension from their upper edge, without being stretched tightly on a frame, so that the edges of the material are seen, and if there are any little curves in them, or any creases or bulges on the tapestry itself, the material is before us as a tangible object, like a carpet in a shop-window, and not at all as an opening through which we behold figures or scenery. Again, the custom of painting borders round tapestry, which is an excellent custom from the decorative point of view, and one that ought to be maintained, is very injurious to the effect of illusion, because the border, though there may be relief in it, is always a flat thing taken as a whole, without perspective and enclosed by rigid lines, yet we see that it is part of the tapestry itself, and not a frame, so that we understand the rest of the tapestry to be flat also.

"Some of these objections disappear when tapestry is nailed to a stretching frame and sunk in a panel, the



SIMPLE DESIGN FOR MANTEL DECORATION.

border being replaced by the mouldings of architecture or of wood work. The portraits in the Galerie d'Apollon at the Louvre, which were woven at the Gobelins, produce an effect which is almost illusory. Strangers always take them for paintings, and even as paintings they have a more than ordinary resemblance to the popular conception of nature, because they are very animated and in very strong relief. If this can be done in woven tapestry, in spite of all the difficulties of the loom, it can be done still more powerfully by a painter. If such an effect is desired the tapestry must always be hung high enough, or in a place sufficiently inaccessible for the texture of the cloth to be invisible.

"While noticing these qualities for the degree of importance which may belong to them, I am still firmly persuaded that for a decorative art, such as this, any illusory kind of resemblance to nature is undesirable. If we look upon painted tapestry as a kind of mural decoration it is not a disadvantage, but the contrary, that the true nature of the stuff should be clearly seen, so that the spectator may at once perceive that the room is hung with tapestry, after which he may proceed to admire the beauty of the design. It is not desirable, either, that the imitation of nature should be carried so far in minute fidelity as painted tapestry allows, for it would be easy by transferring a skill acquired in other kinds of painting to this—it would be easy for a skilful student of objects to give them a degree of relief and reality which would put an end to the reserve and sobriety of decorative art. Although tapestry painting can never have all the reality of oil painting on canvas it can have more than enough for its own purposes, and it is always wiser to keep within the realizing power of a graphic art than to make use of it to the utmost."

Mr. Hamerton observes that some artists, not content with the effects of the mere painting, heighten them at last by brilliant touches of light or color in embroidered silk. This destroys both the sobriety and the harmony of the works where it is applied, and is really a degradation of the art, as gilding is in an oil picture.



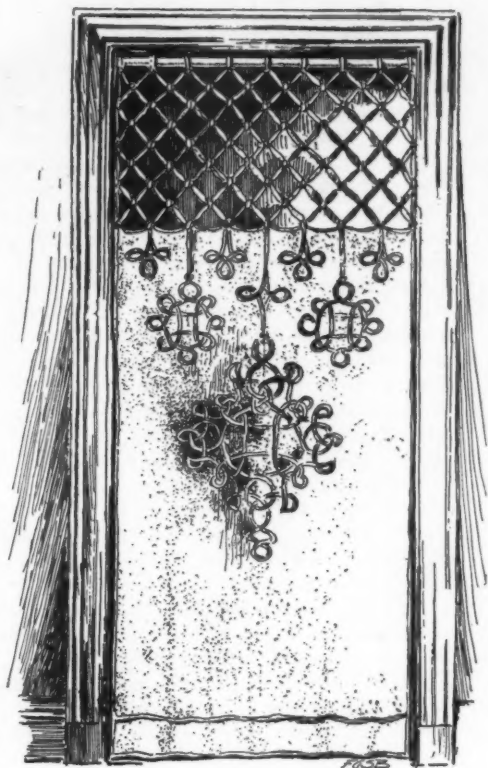
USEFUL COMBINATION LIBRARY TABLE.

The best method of painting on tapestry is that in liquid dye colors we have often described, but tapestries, or at least unprimed canvases, have been painted so as to show the texture of the cloth, and preserve a dead surface, by several other processes.

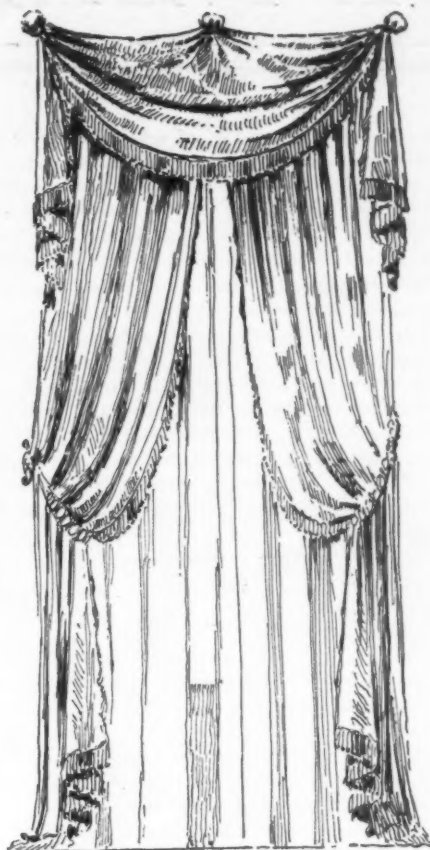
It can be done in pure tempera, used thinly, and on cloth entirely unprepared by any coating of gesso, but this process is not to be recommended.

It can be done on a sized cloth with ordinary oil colors and a solution of white wax in turpentine for a medium, but the colors and wax have to be used in great moderation, and they do not look transparent, nor have they the quality of dyes. This is more a severe kind of decorative painting than an imitation of tapestry.

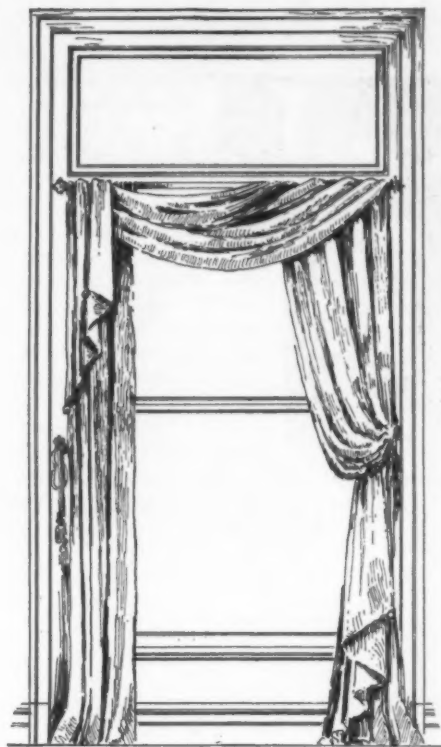
Oil colors used as glazes, with turpentine only for a diluent, on canvas or tapestry slightly sized, may give fairly good results. Some artists have employed the true method with liquid colors and then dragged or dry-touched upon the tapestry with thick oil color, catching the tops of the threads, just as painters often do on oil pictures. This mixed method, Mr. Hamerton finds, is objectionable, because it abandons the true principle of the art, which is that of a stain or dye drunk up by the threads of tapestry, and simply coloring them without any perceptible addition to their substance or alteration of their nature.



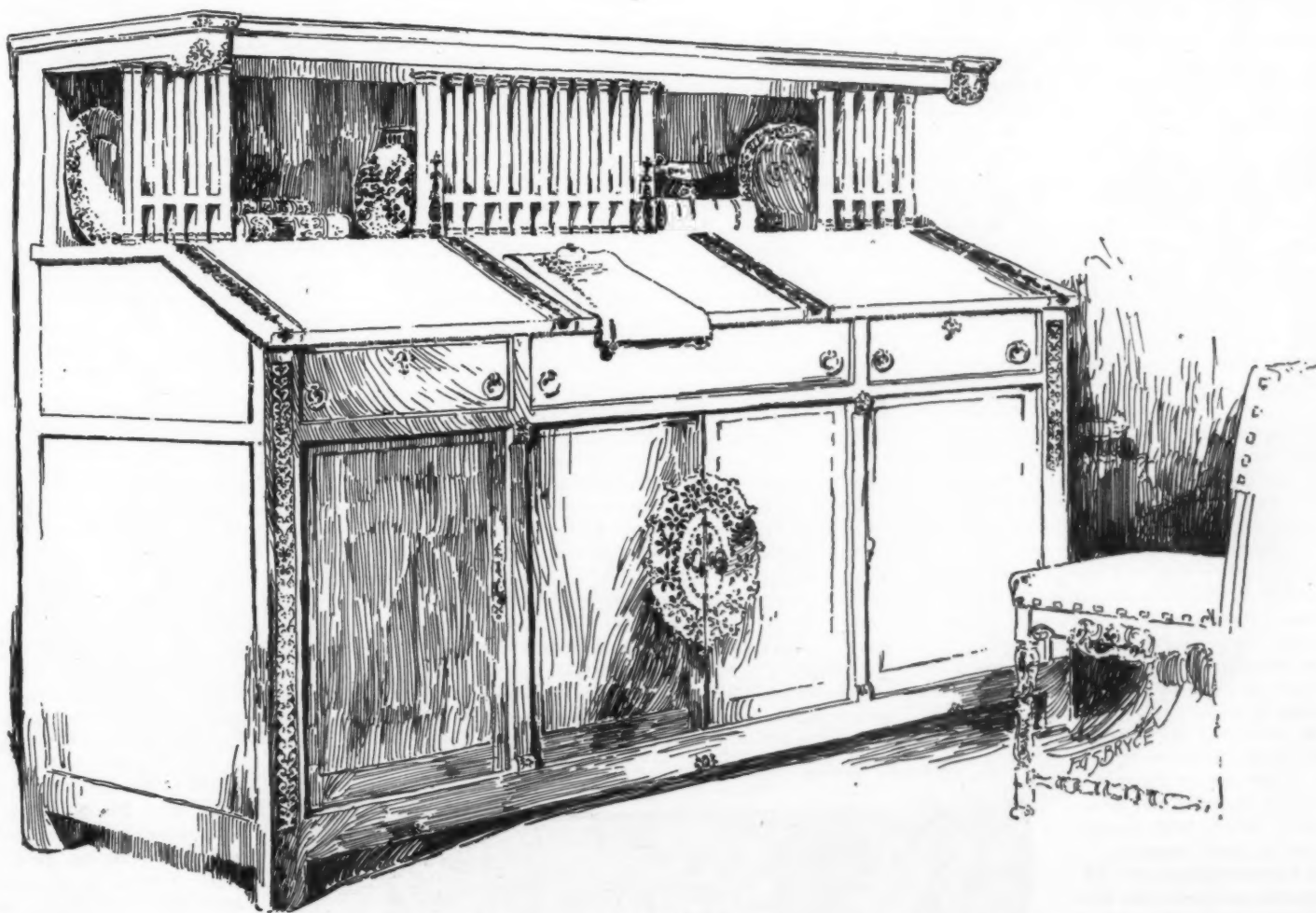
PORTIÈRE, ALLOWING FOR VENTILATION.



SUGGESTION FOR WINDOW DRAPERY.



SUGGESTION FOR WINDOW DRAPERY.



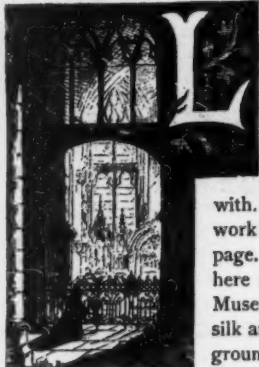
DESIGN FOR A CABINET DESK FOR A GENTLEMAN'S LIBRARY. BY F. G. S. BRYCE.

(FOR DESCRIPTIONS OF ALL THESE DESIGNS, SEE "THE STROLLING CRITIC.")



# THE NEEDLE

## A CHURCH BANNER.



**L**ITTLE that is really fine in ecclesiastical art is to be found in the New World. One must go to the churches or museums of the old European capitals to find anything to compare with, for instance, the beautiful work illustrated on the opposite page. The hood of the cope here shown is from the Cluny Museum. It is embroidered in silk and gold upon velvet. The ground is of a rich ruby, the border being of solid gold raised

work, stitched and edged with a fringe of red silk, the arabesques and flower ornaments of delicate tones of blue and green. The figure panel in the centre is of peculiar beauty, the flesh being worked in solid silk in natural tints, and the draperies in a bolder style, with the stitches carried across somewhat in the Flemish method, and outlined with a thick gold cord. The architectural details are also worked out with gold thread or fine cord.

In looking at this design with the intention of reproducing it, or taking ideas from it for modern use, we see at once that it would make a charming banner if enlarged to the proper size, either with the same centre piece, which would be very suitable for a banner for a society of children, or substituting any other design suitable for the church in which it was to be used—as, for instance, the emblems of the Evangelists, or the figure of the saint to whom the church was dedicated.

The central panel should in any case be worked separately, either on silk, allowing the ground to appear in the unworked portion, or on linen, wholly covered with needlework. The design for the outer portion should be worked out on velvet, which has been backed with a fine linen or union, or, what is better still, the backing stretched on the frame and the velvet fastened on to it by close herring-bone stitches. The design should then be worked in filo-floss or the best filoselle brightened with silk in all the high lights. Supposing the ground to be of a dark, richly toned red velvet, the coloring chosen for the decoration should be in cool tones of greens, blues and reds, inclining to apricot in the lighter tints. Sufficient yellow will be obtained by the outlining with gold thread, which must be carried round all the details, and the finishing tendrils or scrolls.

The stitch used for the embroidery should be solid feather. Supposing the central medallion to have been finished and fixed in its place by herring-bone stitching all round the edge, the border should be worked in tones of dead gold silk shading to browns, covering the border all round, as we before suggested. Rather a thick gold thread or cord sewn down with red purse silk should be used for the lines shown in the drawing, and the scrolls at the four sides worked in gold threads laid closely together, and sewn down with silk of the same tone. Beyond the oval frame the filling should be of a light red of the same tone as the velvet ground, but many shades lighter, and the whole outlined with gold thread; an outer edge of the golden brown or dead gold should be added, and a good effect will be obtained if the outer edge is outlined with a very dark red chenille, almost a maroon. The border of the banner should be added last of all, and it may either be in silk of rather a bright tone of gold or in the metal thread itself.

If the former is adopted, the silk should be laid very evenly from side to side over a bed or "couch" of soft cotton stuffing with thick red purse silk; the interlacing ornamentation should be worked by back stitching taken well through the stuffing. So as to throw up

the couched silk in a kind of relief, a couched line of red silk or filoselle, using a whole thread of the latter, should be stitched along to the edges, and the banner finished with a gold fringe. In the general scheme of color one must bear in mind that there will be a preponderance of red and yellow on the ground and in the gold ornaments, and therefore in the floral ornament. A good deal of blue must be used to restore the balance. This may be effected either by the use of blue itself or the conventional flowers or by the preponderance of blue in the greens; where red is used it must be of a clear light tone, lying very far above the ground color. Browns, blues and rich reds may be repeated on the draperies of the figure in the medallion.

The whole banner must be parted and then well lined with French canvas or stiff Holland before the silk lining is added.

L. HIGGIN.

## PRESENT FASHIONS IN NEEDLEWORK.

**W**HAT are called novelties in needlework consist chiefly of old methods revived and modified to suit the needs of the day. For the coming year the regulation stitches for solid embroidery will hold their own, especially for working on linen for table use. Pre-eminent among these is the long and short-stitch, known also as feather-stitch or Kensington-stitch. The old methods likewise prevail in ecclesiastical designs, with the addition of raised or embossed work.

For a long time feather-stitch held undivided sway for every style of embroidery; then darning was largely introduced, combined with outlining and sometimes with solid embroidery. Darning was found suitable on articles such as sofa-pillows, lambrequins, footstools, curtains, bedspreads—in fact, for anything of a decorative nature. Materials of textures, especially suitable for darning were manufactured to simplify the work of the embroiderer. Some had a satin face and cotton back, giving a rich effect at a moderate cost.

Recently the introduction of work from the hands of peasants of various nationalities—generally crude in color, but interesting and suggestive in old-fashioned simplicity—has given the foundation for some very pleasing novelties. Among the most popular of these are the Russian and Hungarian embroideries, and some simple and speedy methods of reproducing beautiful old Oriental effects, especially in Persian patterns.

Then there is the soutache embroidery, noticed in *The Art Amateur* last month. It is quite new in this country; it has but lately come up in France and England, but in both those countries it has gained already amazing favor. The charmingly pliable soutache braids are made in three or four widths and very many beautiful colors. Apart from soutache embroidery proper, these braids take the place of China ribbon for ribbon embroidery. They are manufactured in Germany, but are to be bought in this country. Soutache embroidery lends itself best to conventional patterns, but is adaptable to almost any style of design.

Drawn work still holds a prominent place in art needlework. It is much used in coarse as well as fine textures, especially as a finish for solid embroideries, colored silks being employed to work out the patterns. Embroideries are also finished with crochet edgings in colored silk or glossy thread, combined with washable gold threads made very flexible for the purpose. Colored or gold

braid sometimes form the foundation of these crochet edgings; they are thus very rapidly worked.

Lace made with heavy and fine braids, according to the style required, is much in favor. As such lace ready worked is somewhat dear to buy, this is something that persons with leisure might well undertake. With a very moderate expenditure of money and a fair amount of patience and a little skill, beautiful hand-worked laces may be produced.

Another charming way of utilizing the large selection of fancy lace braids obtainable in cream, écreu or white is to make flower-like forms, scrolls or other devices of them, and "appliquer" them to a coarse net somewhat resembling linen canvas in texture. Handsome table centres are made in this way edged with a suitable border in lace braid and stitches. Lace stitches are also employed largely in all kinds of embroidery; they have the advantage of filling up quickly in silks or flax thread, with brilliant effect. Then there are the delicate and fairy-like Honiton braids, which, although in use for many years, have only recently been applied on fine linen with embroidery silk for table use. The fillings are in simple lace stitches. This work is mostly done entirely in pure white, but there is no reason why delicate tints in washing silks should not be employed by way of variety. Indeed, they would in some patterns be a great improvement on the old way.

The always useful and decorative macramé lace work has reappeared under the name of "knotted Gobelin stitch," and Barbour's delightful flax threads are likely to become as popular again as ever. The work is not confined to the old écreu shades; five or six tints are employed in carrying out most of the designs. The close patterns are designed for cushions, chair-covers, small panels and furniture trimmings, while the more open patterns are pretty worked in stripes for borders, to be "appliqué" to heavy materials for curtains, lambrequins and valances. The richer the goods selected for a foundation, the handsomer the result will be when the work is completed.

Another style of embroidery just now very popular in Europe is applicable to many purposes, and is capable of most varied treatment. This is known as jewel embroidery. Exceedingly rich and brilliant effects can be obtained; but one must beware of gaudiness and garishness, of which there is great danger in such work, which depends for success on faultless taste and a good eye for color. Beautiful Indian designs can be wrought with dazzling effect in jewel work. Embroidery silks of rich and varied hues peculiar to Eastern coloring are employed for this purpose on such fabrics as silk, satin, plush or velvet. The jewels are sewn on in places to accentuate the pattern or heighten the lights. They are made in great variety. Most of them are foiled at the back, to add to their brilliancy. They are cut like the real stones, and have fine holes bored through them for the purpose of sewing them down in position. When a very gorgeous effect is aimed at, tinsel, gold thread and spangles are likewise brought into requisition, and sometimes mother-of-pearl, cut into circles, squares or oblongs. Coral is also seen in this gorgeous work, and so are the wonderfully iridescent wings of the Brazilian beetle. Arasene and chenille are introduced as well as silk or flax thread for carrying out designs destined for jewellery. One can imagine how splendid a book-cover might be, skilfully wrought in this fashion, suggesting the richness of an ancient missal. Blotters, photograph-

frames, portfolios, as well as table-covers, wall-pockets, hand-bags and other fancy articles, will be seen soon carried out in jewelled work, and I fear that the result, as a whole, is bound to be offensive to good taste. During the coming year, these various kinds of embroidery will be treated of very fully. Already many strikingly beautiful designs have been secured to accompany the articles.

EMMA HAYWOOD.







HOOD OF A SIXTEENTH CENTURY EMBROIDERED SPANISH COPE, IN THE CLUNY MUSEUM.

(SEE OPPOSITE PAGE FOR ADAPTATION TO THE USE OF A CHURCH BANNER.)



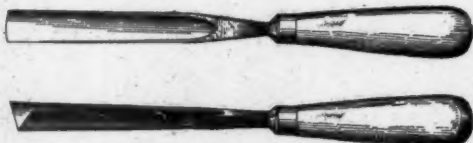
## WOOD-CARVING FOR AMATEURS.

## I.—INTRODUCTORY.



WOOD-CARVING is so admirably adapted as a home occupation for either sex, that it is a matter of surprise to find its votaries so few in number. Compared with the sister arts, it offers at least equal, if not more, inducements to the amateur with artistic tastes. It is easily learned, the tools are inexpensive, and the articles produced can always be made to beautify and adorn the home. The chief requirements are a taste for drawing and design, either natural or acquired, and if to these be added perseverance and a determination to succeed, ultimate success is assured. The reason why failures are so frequent is owing in a great measure to the fact that sufficient time is not devoted to that study and grounding in the art which is so necessary before the firm, clear outline and the clean, effective finish of the work can be obtained. For ladies, wood-carving is especially suitable, as it entails no manual labor, and needs chiefly a good eye for graceful lines, together with firmness and delicacy of touch.

Properly sharpened tools are most important factors toward success, and many beginners have at first been



FLAT GOUGE, V, OR PARTING TOOL.

discouraged, at the unsatisfactory progress made, which for the most part was due to lack of proper tools.

In carving, where so much depends entirely on individual taste and ability, it is impossible to lay down hard-and-fast rules for the guidance of the beginner. General rules and ideas only can be given; but provided the student follows in some slight degree the broad principles of construction and design, he cannot go far wrong. In the first place, it should be borne in mind that an article should not be constructed solely for the sake of ornament, and without regard to its appropriate purpose. Whenever possible, ornament, too, should be cut out of the solid material, not added to it. Many designs are spoiled by a desire to crowd in too much ornament, and a similar result follows an attempt to copy nature too closely. In fact, in all cases of natural foliage, it is better to conventionalize the work, and so render it more pleasing to the eye, and more suitable for the intended purpose. Figure carving is the most difficult branch of the art, and should not be attempted until after months of close practice.

If time permits, the student will find it greatly to his advantage to devote a portion of his time to modelling in clay before attempting an ambitious work in wood. It is of great assistance, especially in a complicated design, to model the most difficult parts in clay first, so as to observe the general effect. In this way any necessary alteration can easily be made in the clay, and then it only remains to copy the model in wood.

The materials and tools actually required for wood-carving are simple and easily procured, and, failing other accommodation, the work can be done on an ordinary table. It may, however, be advisable to enumerate some of the tools in general use, and leave it to the reader to decide what tools he will obtain.

If, then, a proper bench is considered necessary and a room can be spared as a workshop, the bench shown here will prove most suitable. It should not be less than 4 feet 6 inches long, 2 feet wide, and from 2 feet 6 inches to 3 feet high. The legs should be of pine, 4 inches square, with cross pieces of the same size, doweled and fastened with what are known as lag screws. The top should be of pine about 2 inches thick, perfectly level and well seasoned, and on the front edge should be fastened, by means of the lag screws before mentioned, a piece of pine 3 inches square, having slots  $1\frac{1}{2}$  inches long by  $\frac{1}{2}$  inch deep, cut out on the inner side. A thin piece of pine should be nailed along the back and continued along the ends for about 1 foot, and projecting  $1\frac{1}{2}$  inches above the top of the bench to prevent the tools from rolling off.

A tool chest is also very useful, and should be made with three shallow top drawers for holding spare tools, slips, etc., and a large bottom drawer or cupboard for odds and ends. The means adopted for fastening the work to the bench vary, but most professional carvers use either a "holdfast," a "bench screw" or "bolts;" and although these articles are not perhaps absolutely



HOLLOW GOUGE, CORNER-FIRMER.

necessary for the amateur carver, still they are of sufficient importance to merit more than a passing notice. In the case of a panel, for instance, some means must be adopted for holding the work securely, and either of the above-mentioned devices will answer the purpose.

The "bench screw" is more useful and less clumsy than the "holdfast," and answers the same purpose. This appliance, however, is only suitable for certain descriptions of work which are not too heavy.

The best contrivance are the "bench bolts," consisting of two pieces of steel 10 inches long,  $1\frac{1}{2}$  inches wide and  $\frac{1}{2}$  inch thick, to fit into the slots in the edge of the bench. A spring on the side prevents the bolts from slipping, and the projecting heads allow work of almost any size to be securely and firmly fixed; the screw through the head of one of the bolts affording means of at once releasing or tightening the work.

In cases where it is intended to carve small articles only, the whole of these appliances can be dispensed with. A strong kitchen table with stout pine top can be used instead of the bench, especially if two or three small iron brackets are used to fix the table legs securely to the floor, to ensure rigidity. The drawer is then used for the tool chest.

The work can easily be fastened to the table by first gluing it to a piece of pine board about 1 inch thick, taking care to insert between the glued surfaces a piece of thick brown paper; then it can be fastened to the table with a couple of two-inch screws at each end.

The object of the brown paper is to prevent the two wooden surfaces becoming so firmly united as to require extra force to separate, probably splitting or otherwise injuring the finished work. When the brown paper is used, the two pieces of wood can easily be separated by



CARVER'S BENCH.

inserting a palette or thin table knife and gradually splitting the paper. Any paper or glue which adheres to the back can then be removed by holding the article over a gas jet or the chimney of a lamp until the glue is sufficiently warm to permit of its being scraped off without injury to the carved portion. LEO PARSEY.

## CARVING IN THE ROUND.

ON the opposite page will be seen four beautifully drawn views of a bull, by Walter Crane, affording good practice for advanced amateurs, and pupils who may have followed the wood-carving instructions given in previous issues of the magazine. To those who wish to avail themselves of this practice, it is necessary that careful studies be made in modelling wax, the use of which will make the work less difficult. In fact, modelling wax is so great an aid that there should be little carving done without it. Carving in the round is a very important branch of wood-carving; it requires much time in execution, and the exercise of no small degree of taste. Those who can carve a panel in high relief, and will spare the time for a little modelling, will find no difficulty in carving in the round.

The views are so arranged as to enable the student to see all the details of the animal at different angles—an arrangement which will be of great assistance when finishing the carving. The great difficulty in this class of work is to get the general sweep and proportion of the whole, but this is not difficult for one who draws and models. In modelling, the sense of touch is exercised with the sense of sight, which teaches us to memorize more quickly than drawing does. From laying out simple forms, the carver soon learns how to rough out almost anything. He studies as he proceeds both the front view and the profile, and measures continuously with the callipers, to see that he is preserving all the proportions. What are the best tools to use is learned only by practice. Whatever tool that will fit the form that is to be cut away will be found the best, whether it be curved or straight. If there should be any doubt, carve the portion on a waste piece of wood.

The proper selection of wood for this class of work is of the greatest importance. The wood should be soft and pliable to the tools, and not liable to split. Lime-tree wood meets this requirement better almost than any other kind, taking a stain well and a fair polish; or it may be varnished without greatly altering the color of the wood and look almost as well as boxwood. Procure a piece of wood well seasoned and free from knots, 9 inches long, 8 inches wide, and 6 inches thick. Lay out the pattern length of the grain, saw out the upper

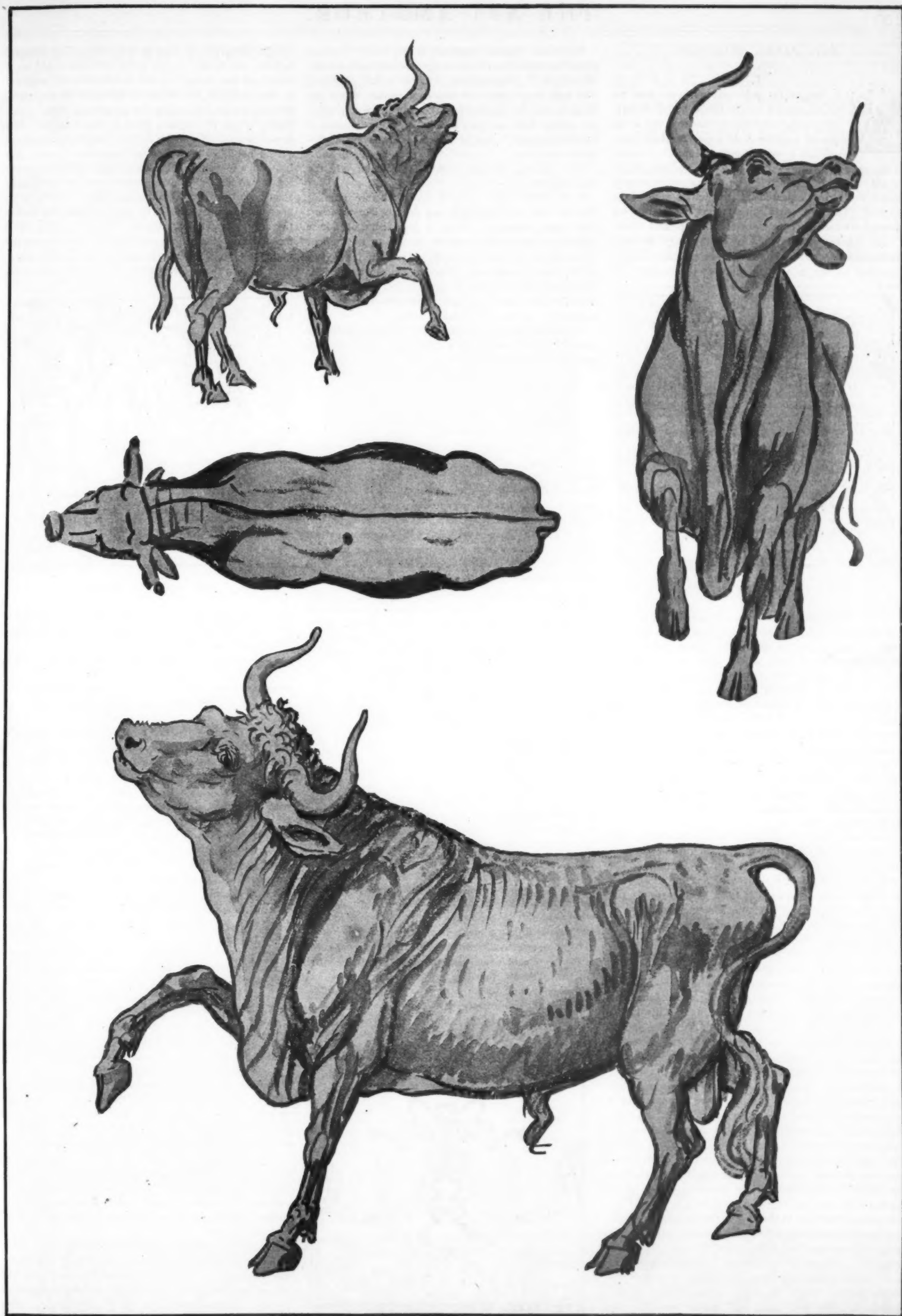


CLAMPS.

part of the animal, roughly shaping the head and neck, also the curve of the back, the hind leg and tail, with a steel bow saw, the wood being held in the bench vise.

The work is now ready to be fastened to the bench, and this should be done with a carver's bench screw. The holes for the screw to work at the design on all sides should now be drilled, one on each side of the animal, between the legs, and one under the animal, about half an inch from the straight fore leg. For the benefit of those who do not possess or know what a carver's bench screw is, I will describe it. It is an iron bolt about twelve inches long, with generally a square thread about two-thirds of its length. The square threaded end is filed square to receive a spanner, likewise a wing nut which has a square hole in the wing to be used as a wrench. To screw the other end of the bolt into the work, there is a fine pointed worm, like the end of a gimlet; the gimlet end is screwed into the work, and the bolt is passed through a hole in the bench, and screwed up tight by means of the winged nut. The slackening of the nut enables the work to be turned round to any desired position. The carver's screw has advantages over every other kind of fastening, inasmuch as it is entirely underneath the bench, and no part of it is in the way of the worker. Another advantage is that the work can be turned round with the greatest ease by merely loosening the nut, and can immediately be made firm again in another position. The work is now fastened to the bench. The design is roughed out first on one side, then on the other, until the general shape and proportions are gotten, care being taken not to cut away so much under the body as to weaken the wood for the holdfast. A solid piece should be left between the horns, and also a prop for the extended leg, as they are very apt to break off. The final modelling and finishing must be done in the vise. The bull can stand on a pedestal which can be carved out of the solid, as there is sufficient width; or a platform can be made for it, and the animal glued on. Should a platform be used, four inches thick instead of eight inches will be sufficient. (The former is preferable, but should any accident happen the latter can be resorted to.) The pedestal can be weighted by boring a few holes in the bottom and pouring in some hot lead. Great care should be taken in doing this, as the wood is liable to warp—the bottom is covered up by gluing a piece of green baize to it. The work can now be stained and polished or left the natural color of the wood, as may be preferred.

JOHN W. VAN OOST.




MODELLING IN THE ROUND. STUDIES OF A BULL. WASH DRAWINGS BY MR. WALTER CRANE.



## WALL-PAPER DESIGNING.

## I.

 All designs for industrial purposes that are to be applied to the fabric by machinery, by printing or weaving, and that are to be placed together to fit a given surface, must contain a match and a repeat. A repeat is the pattern repeated. The lower part of the design, where the forms appear to be cut off, must exactly match the forms repeated at the upper part of the pattern. The two parts when repeated, as they are through thousands of yards, must form a perfect whole.

The student has only to look at any length of wall-paper, and he will readily see that the match is so perfect that no one is able to discover the repeat. Of

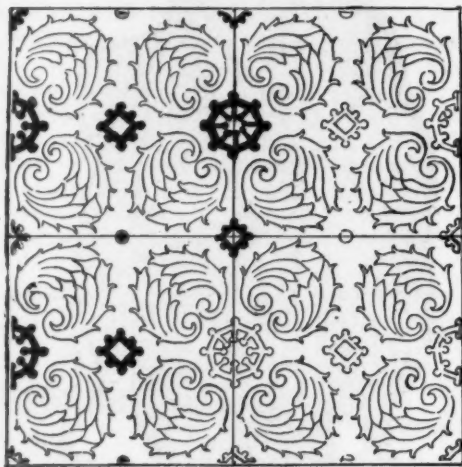


FIG. 1.—"TURN-ABOUT MATCH."

matches there are three kinds—"plain," "drop" and "turn-about." A plain match is one in which the two parts of the same figure are directly across the breadth of the paper from each other. This is the simplest form of the match, an example of which is given in Fig. 2; but in allowing your design to be a plain match, care must be taken that the pattern is not such that a row of flowers or forms will extend horizontally across the room, when the paper is arranged on the wall, giving it a stiff appearance, fatal to its artistic beauty.

If the forms are small this match can be very successfully used, and if the beginner will repeat his pattern—that is, draw two or more just alike and fit them together—it will give an excellent idea of how the forms will appear on the wall.

For a drop match a dividing line may be drawn horizontally through the centre of the design (this line does not appear in the finished pattern). The upper left half must fit the lower right half, and the lower left half must fit the upper right half; or, in other words, the pattern is dropped half way, thus avoiding the danger of the horizontal row of flowers referred to above. In large forms the "drop" is a clever device, enabling the designer to match the figures exactly in his pattern, and yet they do not occur upon the same level. Fig. 3 is an example of the drop match. In a turn-about match only one fourth of the pattern is made, and the machine in turning about completes the figure. This is the economy of design, for a pattern only six inches square when completed by the machinery is twelve inches square. But in designs for wall-paper, we deal almost entirely with the plain and drop matches.

All designs may be made eighteen inches square, unless manufacturers give you their own counts; and if the amateur designer will write to the different manufacturers of wall-paper, enclosing a stamp, politely requesting the measures used in printing, he will receive the desired information. The measures used for ceilings are the same as for the hangings, but friezes have measures of their own. They may be  $4\frac{1}{2}$ , 6, 9 or 18 inches wide, and the repeat should be 3, 6, 9 or 18 inches long, unless, as in the case of the hanging and ceiling, manufacturers give their own counts. The frieze is generally composed of three parts, the two guards and the field. Yet individual taste will fashion the border in a variety of ways, sometimes discarding the guards entirely, leaving only the field. The student in his familiarity with wall-paper will readily see that the border has no match at top and bottom, but only where it is repeated in length.

More than ordinary ingenuity is required for borders even when not elaborate in design, for they have the disadvantage of perpendicular and horizontal positions. The field, in general color and arrangement, is like the hanging, but the guards are darker and stronger in color, and unless they are only bands, they are composed of conventionalized leaves or flowers, or it may be of geometrical figures.

For coloring designs, opaque water-colors are the best medium.

It is always wise to color designs before offering them for sale, as manufacturers do not like to select from mere sketches. While a knowledge of flower painting in water-colors may be helpful to the student of design, yet it is not absolutely necessary; for in one-print papers no attempt is made to shade the figures. Yet certain portions may be emphasized, either by color or outline, and such emphasis detracts from the general uniformity, and is a decided attraction.

In another paper I will endeavor to make plain the process of grinding and mixing the colors, and the methods of coloring designs.

CLARA BRINTON VAN DYKE.

## A TALK ABOUT WALL-PAPER.

"WALL-PAPER designs brought to us by young ladies often embody original ideas, but are scarcely ever practical," said Mr. W. H. Fuller, of the firm of Warren, Fuller & Co. "When such a design is especially good, we take it, and hand it over to one of our designers to convert into a working pattern, and make ready for use."

"Of course the one who sells us the design would get more for her work if it were presented in a practical shape that made it ready at once for the block. This would indicate the necessity for a good, practical training under competent teachers in designing. Ladies sometimes bring us designs which look attractive, but we cannot use them because they are simply dainty water-color sketches, having delicate gradations of tint that melt into each other or fade away into nothing, in a way impossible of any practical reproduction. Suppose they are given to a workman to put on the block; he would not know where one shade of color ended and another began. He must have something definite to go by. Designing for wall-papers is not water-color painting, with its delicate washes and subtle gradations; it is something which must bear reproduction in printing from blocks, and each color must be firmly and absolutely expressed. Twelve colors is the largest number that can be used, and designs should be drawn with opaque water-colors. In the matter of brushes or paper the designer may work with any sort which best suits his purpose. The design should be 18 inches wide, and in length may be any one of these measurements:  $21\frac{1}{8}$ ,  $17\frac{1}{8}$ ,  $14\frac{1}{8}$ , or  $11\frac{1}{8}$  inches. Where there are several repeats of the figure in a pattern it is not necessary to draw to the full width or length, but the repeat should be so arranged that a certain number will exactly fill out a given measurement."

"I do not wish to convey the idea that delicate, dull or what are called 'artistic' colors are not to be used. On the contrary, they are more employed than any others; but what I wish to impress upon the young designer is the importance of the outline. Let this always be clearly and firmly defined. In forms, the floral

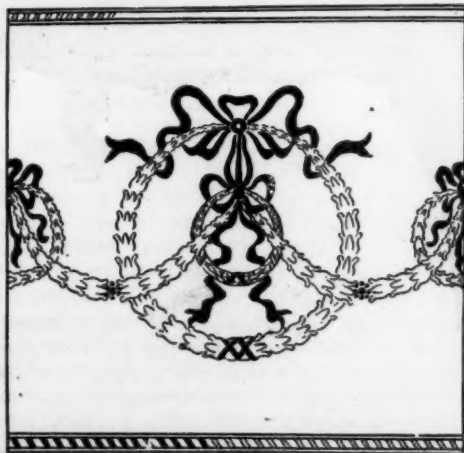


FIG. 2.—"PLAIN MATCH."

designs are generally more in demand than geometrical figures; curves are always better liked than angles. I would not like though by this to influence any beginner in the choice of the motive or figure to be employed, because we are all looking for something new. Originality brings the highest price in the market. The young woman who wants to be a successful designer should not allow herself to be hampered by what has been done for years; she should stop and think what she would like to have on her own wall, or perhaps in some beautiful room she might decorate in an ideal manner; but she must not fail to keep in mind the limitations of her material, and the fact that it is to be printed from blocks. Some graceful figure or pleasing combination of tints, which may be good in effect when isolated or seen in the small space covered by the sample de-



FIG. 3.—"DROP MATCH."

sign, would perhaps be stiff, monotonous, tiresome or inartistic from various standpoints if repeated the number of times necessary to cover a wall.

"Manufacturers depend largely on foreign designs, principally the French. Why? Because these foreign designers have had the best and most thorough training. They inherit artistic tastes, and they are surrounded by the best art. France is the art centre of the world. There art has every encouragement both from individuals and the government. It is not strange, then, that she should furnish the world with designs. But there is to me this objection to French work: it lacks originality. The designs continually repeat themselves, with variations. One reason is that a master designer will have under him a great many pupils and workmen, and instead of encouraging the development of original ideas, he will take a pattern to them and tell them to make something like that; or he will make a sketch and give it to them to fill out in colors."

"This is why the young American designer can today sell her patterns in competition with these skilled foreigners. I say 'her,' because they are nearly all young women who come to me. The design which she brings represents the individual conception of her own brain, and given that she has a talent for color, form, and combinations, is more likely to have a certain kind of value to a wide-awake manufacturer than even the skilful ringing of many changes on an old motive, which so much of the foreign work has come to mean. But you have no idea how much poor, utterly worthless stuff is brought to us. Too many young girls are going into designing simply for pin money."

"What do I think of women as designers? I do not believe talent in this line is in any way a question of sex. When women have had years of the same advantages as men, I do not doubt but that their work will stand on the same level, and perhaps ahead."

"Several years ago, my firm offered three prizes—\$1000, \$500 and \$300—for the best designs in wall-paper. The walls of the American Art Galleries were covered with designs which came from foreigners as well as Americans. A jury of good judges was appointed to decide, and to whom do you think were awarded the prizes? Americans, and women, every one. Mrs. Candace Wheeler took the first prize, Miss Ida Clarke the second, and Miss Dora Wheeler the third. So, you see, women with talent and proper training can achieve the very highest position in this branch of art if they go at it seriously, and with an eye to its practical requirements."

A. E. IVES.



## TREATMENT OF DESIGNS.

## A FRAGRANT DECORATION.

**OIL COLORS.**—Begin by drawing in carefully the flowers in their respective positions as they are grouped around the jug. This does not necessitate much actual detail, but it is important that each rose and spray of clematis should take their proper place in the composition. The colors used for the background are silver white, bone brown, permanent blue, madder lake and yellow ochre, with light red and ivory black for the shadows. Paint the jug with permanent blue, madder lake, yellow ochre, and raw umber for the general tone. In the shadows use bone brown, Antwerp blue, madder lake and burnt Sienna, modifying the rich quality of color with white and yellow ochre when needed. The green leaves are painted with Antwerp blue, white, cadmium, vermilion and ivory black, adding madder lake and raw umber in the shadows.

Paint the pink roses with vermilion, rose madder, white and a very little ivory black, adding yellow ochre and madder lake in the deeper shadows. Raw umber and light red will be found useful in some of the warm reflected lights, while for the palest pink touches on the edges of the curled-over petals pure tones are used which are made with white, yellow ochre and rose madder. A very little ivory black is mixed with these for the gray half tints. The deep red roses may be painted with the same colors mixed in different proportions and omitting vermilion. In the purplish half tint seen in some of the petals a very little cobalt is added. In painting the white clematis, shade the petals with the same colors given for the background, adding more blue, and using very little brown. Put in the high lights on the white petals with white, yellow ochre, a very little ivory black and rose madder. For the centres use pale cadmium, white, raw umber and light red. To paint the stems, use the colors given for the green rose leaves, adding more raw umber and light red in parts.

**WATER-COLORS.**—For the background make a wash with sepia, cobalt and light red, to which add yellow ochre for the lighter tones at the edge. In the shadows use rose madder, cobalt, yellow ochre and lamp-black. When painting the flowers, care should be taken to let the washes dry well before painting into them, in order to keep the color fresh. The same list of colors given for painting the subject in oil is used for the treatment in water-colors, with the following exceptions. Sepia is substituted for bone brown and rose madder is used in place of madder lake. Lamp-black will be found better than ivory black, and cobalt should replace permanent blue. All white is omitted, the paper being left clear for the lights when the transparent colors are used, which is the method indicated in the design. If the study is desired for decorative purposes, such as in painting on glass, wood, satin, etc., the colors may be rendered opaque by adding Chinese white throughout.

## A WINTER LANDSCAPE.

**OIL COLORS.**—Rub a tone, transparent but dark, over the canvas made with raw umber, and a slight indication of permanent blue, using Siccative De Harlem reduced one half with turpentine. Then with a slightly darker tone draw suggestively the general outline; then rub in thinly your warm darks, using raw umber, raw Sienna and a touch of brown madder, and have a care that they are transparent; next put in the cool darks of the woods with permanent blue and rose madder, with a touch of raw umber and brown madder, adding white as the darks grow gray. Next paint your snow with white, rose madder and permanent blue, and brush well into the other masses. Over your already painted snow drag immediately the sky reflections, made with white strontian and cadmium yellow; next, your snow shadows, with the same blue and red. For the ice use white, permanent blue and strontian.

Your sky should be painted last. The strongest yellow is strontian. Then use cadmium yellow, breaking it well into the strontian. The greenish tone in the upper part has vert emeraude added to strontian and white. Paint the sky to the edges of your woods and distance, and then brush these tones into the sky. It is a mistake to leave your sketch only half blocked in. You must obtain an ensemble at the first sitting, and if you are clever with the brush you will have finished this sketch at the first sitting; but if you must work on it again, see that all sharp lines are softened.

**PASTEL.**—Sketch in the outlines of the houses, the mass of trees on the right and the trees on the left. In painting the sky, great care should be taken to keep the color clear and clean. It would be well in this case to cover all the sky portion of the picture with lemon yellow or pale cadmium (the color which appears at the left-hand end of the house), using the flat side of the crayon. Over this color work some clear green, rubbing the colors together lightly with the finger. The clouds are made with dashes of orange cadmium and greenish gray for those on the left. This last should be put on lightly enough to allow the yellow to show through. Some purplish tones may be added toward the bottom.

For the trees on the right, use purplish gray, with some burnt Sienna for the darker parts and some lighter warm gray for the lighter portion. Soften the edge where the trees meet the sky by rubbing with the finger.

For the houses use a dark purplish brown for the darks and some yellowish brown or brown over yellow for the lighter side. The roof would be made with a light gray under a light purple, with a few touches of greenish gray, also light in tone. Some orange cadmium should be used for the windows. The distant hills should be made with rather dark bluish purple. The trees on the left are made with dark purplish gray over burnt Sienna. Touches of light blue will be needed for the snow on the branches. The other foliage should be made with yellow brown over some purplish gray. For the snow, first a very light blue gray over all; then add over this some light yellow, some pale purple and a very little pink (light shade of crimson lake). For the foreground some green with a little yellow and some purplish gray will be needed. The browns for reflections should be worked in last. This subject is a very delightful one, and by following these directions carefully, you will be enabled to paint a very pretty and attractive picture, fit to adorn the walls of any apartment in the house.

## THE WILD ROSE EMBROIDERY DESIGNS.

The borders accompanying our wild rose design for a cushion are of a kind always useful for trimming bureau, table or sideboard cloths, tea cloths or indeed any kind of table mats. The treatment of the corners calls for very little ingenuity. Such designs are especially suited for outline work, with solid centres to the flowers either in French knots or other fancy stitches. If, however, it should be preferred, the work may be executed in long and short stitch. For outlining either flax thread or Roman floss may be used with good effect. For some purposes gold thread would be very handsome, care being taken to obtain the pliable kind used in crocheting that, it is claimed, is washable and not liable to tarnish. Gold centres also look well with the outlines in color. The coloring is necessarily a matter of choice, but much depends on its harmonizing with the foundation material.

## THE PUNCH-BOWL.

THIS would make a most acceptable present to a bachelor having his own apartments. For the bloom on the grapes in the strongest light, use sky blue and violet of gold, with carmine No. 3 and deep purple on the shadow side. Blend the two together, being careful not to carry the blue too far. As the grapes fall into shadow they show less bloom; therefore use less blue and more purple. Take out a little touch for the high light, blending the edges softly. Model with deep purple.



"WINTER." BY BRUCE CRANE.

Always have a clear reflected light at the outline on the shadow side, which gives transparency. There will always be little touches of clear color where the bloom has been removed; but do not have too many.

The leaves want first sky blue or pearl gray and moss green J. Model with moss green, brown green, dark green No. 7. Always have plenty of gray light when the back of the leaf shows. Use sky blue and moss green V. Shade with green No. 7, but use it carefully, as it has a tendency to intensify in the fire. In some of the leaves a little warm gray may be used, especially in the stems, which may also have a touch of violet of iron. The large branches are green, as are also the tendrils, the stems to the grapes—the latter warm yellowish. Notice all the little inequalities as shown in the design. Little things like this give character, and they must not be overlooked.



"A FRAGRANT DECORATION." BY PAUL DE LONGPRÉ.

The ground may be a rich warm olive at the top, shading into brown at the bottom. The scrolls and band top and bottom are matt gold.

## THE SMOKER'S SET.

THESE pieces may have a ground of light ivory semi-glaze. The flower represented is that of the tobacco plant. It is pink (carmine A or English pink). The leaves are grayish green. Outline the whole with raised gold. The dark ornament top and bottom is a soft brown, with raised dots and outlines. A much simpler and at the same time very effective way to decorate this set is to do the whole in monochrome, with chestnut brown on the ivory ground.

## BREAD AND MILK SET.

OUR supplement design No. 1104 has as its motif the eschscholtzia, or California poppy, with which the fields of the golden State are at times so gloriously brilliant. To treat it in the natural way, paint the velvety inside of the petals with silver yellow for the lighter parts and orange yellow for the deeper, brought down with a sweep of the brush over the silver yellow. Touch up the high lights with jonquil yellow. Paint the deep shadows with a gray composed of two parts yellow brown, one of brown green No. 6 and a touch of ruby purple. This is one of the most certain grays for yellows not liable to fire off.

The much lighter, and less velvety outside of the petals, paint with equal parts of silver yellow and orange yellow well mixed; touch up the high lights with silver yellow, and use the gray just given for shadows. The color must be removed for the pistils. Paint these with ivory yellow mixed with the color of the leaves.

Paint the cool, grayish green leaves, stems and pointed extingisher like sepal that falls ere the blossom opens, with apple green mixed with carmine No. 2 thoroughly, and a touch of ruby purple mixed well with some of the above for shadows. Relieve the garish effect of the strong yellow against the hard white porcelain with delicate shadows of gray. Use light gray No. 1 or lighter—the gray given for the treatment of the flowers. Do not hope to lay your tints strong enough with only one firing. If they do not craze, they will be crude in tone.

Finish the edge of the bowl with a delicate line of gold and also the plate, covering the narrow turned-over edges with gold.

This motive would be far softer and richer in effect if the pieces were tinted with Royal Worcester ivory, leaving the inside of the bowl white. For a simpler treatment, paint the whole design in Dresden deep blue on a tinted ground of Dresden light blue, and outline with gold the flowers, simply veining the leaves with the same. Also finish the edges with gold as above described.

For a beginner not equal to a tinted ground, this furnishes a most excellent monochrome study, and would be very daintily treated with Delft blue and gold for the edges of the pieces.

## A POCKET FLY CASE.

(Published in The Art Amateur, October, 1892.)

THE appropriateness of this design will be recognized at a glance by any fisherman, and the design itself will help to fill a long-felt need in the line of novelties suitable as gifts to gentlemen. We can suggest no better way of applying this design than by means of pyrography or pen work on American white wood. The wood should be hollowed on either side sufficiently to avoid injury to the flies. Both sides should be lined with a close-grained silk and fitted with bands of the same stitched down in divisions for slipping in each fly separately. A tiny pair of brass hinges and a hook for fastening will likewise be needed. The recipient's monogram or initials can be added on the blank centre space. The under side of the case might be adorned with a fish or some aquatic grasses.

## MOTIVE FOR A SALAD-BOWL BORDER.

(Published in The Art Amateur, October, 1892.)

THIS lends itself to the decorations suggested beneath the illustration. For a salad-bowl, however, it would be well to enlarge it, doubling the size for a large bowl. For a good effect the shell fish must be colored as they appear when boiled, a license quite permissible in decorative work, although we would recommend a duller red than the realistic coloring. With this in view, paint thinly with capucine red and shade with red brown. Stipple the ground with brown green. Paint the foliage with matt gold and silver mixed in equal parts; this mixture produces a charming green gold. For the outside edges and scroll-like ornaments use matt gold. Two firings will probably be necessary to work up the design sufficiently.

## PERSIAN DESIGNS.

(Published in The Art Amateur, October, 1892.)

ENLARGED to the proper size, the border would make a handsome frieze for a curtain, or it would serve as a lambrequin edged with a handsome fringe. The forms must be clearly marked out before commencing work. If worked on mail cloth or any similar texture that facilitates darning, we should recommend that the ground be darned, leaving the fabric chosen to represent the light forms. The designs on these forms can then be worked in shaded colors to harmonize with the ground. All the forms should be accentuated by outlining them with gold thread. The circular design can be similarly treated. It would make a pretty sofa pillow or it could be utilized for a footstool.

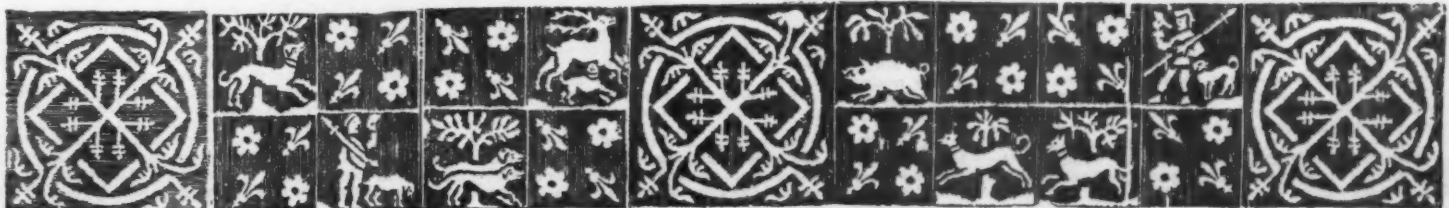
The two designs would serve as motives for china painting to a skilful worker, well repaying the labor bestowed on them. We do not recommend them to the notice of beginners, or to any who are not prepared to adhere strictly to their clearly drawn conventional forms. For most purposes they need to be enlarged. Persian decorations are frequently rendered in the three primary colors only. This method might be happily carried out in the effective designs under consideration, introducing matt gold to represent yellow on all the lightest forms. The ground can be painted with deep red brown, a color which gives a rich Venetian red. If a lighter red on the same tone is preferred, substitute capucine red. For the shaded forms shown up by the light ground to be represented by gold, take old tile blue and shade with the same. If it is not desirable to use gold, then put in the light ground with yellow ochre painted darker than it should appear when finished, because it always fires out considerably.

## LILIES OF THE VALLEY.

(Published in The Art Amateur, October, 1892.)

To paint these sprays in mineral colors, begin by giving the blossoms a delicate conventional outline, not a positive hard line that draws attention, but a suggestive outline that serves to accentuate the drawing. This is even more indispensable when painting on white china than when the ground is tinted. A tinted ground serves to throw up the flowers, and is preferable for this reason.

Any delicate color may be employed with good effect. It will be found best to draw the design after the tint is dry, then to erase it within the lines of the drawing. Shade the white flowers with a mixture of silver yellow and ivory black, or with neutral gray, and when dry glaze in parts very delicately with deep red brown to give the warm pinkish tinge in the reflected lights. Chestnut brown serves admirably for outlining, giving a golden tone like raw Sienna, if not put on too heavily. For the foliage, paint first all over it thinly with moss green J, then set a palette with emerald green, brown green and yellow ochre. Take some brown No. 4 for the cast shadows, modified in the lighter parts with ivory black.





## THE CARVED OAK AND ACORN DESIGN.

THE oak and acorn panel would look well carved in mahogany, walnut or oak. Take a piece of wood  $\frac{3}{4}$  of an inch. Have it well planed, not sand-papered. The contrary practice is a mistake many amateurs make, and they wonder why they cannot keep their tools sharp. The reason is that particles of sand find their way into the grain of the wood, and dull the cutting edge of the tool as soon as it comes in contact with the work.

The panel having been properly dressed, the design is either drawn or transferred. Some workers gum the design on to the wood. This is a mistake; the design should be either drawn on to the wood or transferred to it; the original can then be kept for future reference. Moreover, the plain wooden surface is more easy to work upon. The fullest relief of this design should be in the centre between the leaves about  $\frac{1}{2}$  of an inch. The oval line should be gouged with a 3-16 hollow gouge to the depth of  $\frac{1}{8}$  of an inch. The whole design should now be carved out with any of your tools that will fit the curve. The tool should be held, slightly slanting, toward the background. The ends of the leaves should only be curved  $\frac{1}{8}$  of an inch, the depth increasing toward the stems.

The background may now be removed, lowering the depth from the outer edge and sloping gradually to the greater depth which is in the centre. Keep the ground as smooth and uniform, as possible. Great care should be taken when lowering the space between the leaves and where they overlap each other. Cut under all the parts that are concealed by others. Give to each its elevation or depression. Trim down the stems by carefully cutting to their proper size, and notice where and how each is attached to the leaf or acorn.

The leaf must next be carefully modelled into its permanent form (with long, sweeping cuts) with the  $\frac{3}{4}$  flat gouge, the hand being turned from side to side, raising and lowering it, to give grace of curve. The veins of the leaves should now be put in, either with a V tool or a 1-16 hollow gouge. It is not necessary to use sand-paper upon the work at all. Sharp tools and careful cutting are all that is necessary. The corners of the panel need only be outlined with a V tool, care being taken to keep the lines of an equal width and depth; or the corners may be made in thin sheet brass and applied and fastened on with eight small brass pins.

The finishing of woods depends upon their texture; walnut, mahogany and oak, being fibrous, may have two or three applications of shellac varnish, then rubbed down (when thoroughly dry) with methylated spirits of wine, applied on a linen wad, touched with sweet-oil, till the desired smooth gloss be obtained; or, if a subdued effect is desired, the work may be treated with two or three coats of raw linseed-oil laid on with a brush. Allow plenty of time for drying between each application. Give the wood as much oil as it will absorb. Should the work become sticky, rub it well with a piece of cloth moistened with crude kerosene-oil, until the stickiness is removed and a polished surface is obtained.

J. W. V.

## HOW TO RAISE FUNDS TO EQUIP AN ART CLUB ROOM.

"FIVE AMATEURS," Cincinnati.—You might raise the necessary funds for the equipment of your Art Club room by getting up a private amateur art exhibition of china decoration, painting, wood-carving and needlework, after the manner described as follows by a writer in *The (London) Queen*:

"We sent out papers to our friends, asking for contributions of their work. Nearly all promised to send us something—needlework, painting or wood-carving. Most of the rules of our exhibition we took from those of public exhibitions, with some alterations and additions of our own. We sent a copy of rules to all who wished to exhibit. Each person was allowed to send four articles in any two classes on payment of 2s. 6d., and 1s. for each extra exhibit, if they wished to send more than four. We also charged each exhibitor 6d. extra for necessary postage and printing. The judges were people in the neighborhood, connoisseurs in each particular branch. When all was arranged notes were sent out to friends, asking them to an art exhibition and lawn tennis. The idea 'caught on' tremendously, and we had very few refusals to our invitation. The large pieces of needlework, such as curtains and quilts, were fastened upon the curtain rods of the drawing-room, and almost completely covered the walls. The pictures, china paintings, wood-carvings, pottery, etc., were arranged on easels, tables and mantelpiece, and were so many that they flowed out even into the hall. In the centre of the room was a large table, spread with a beautiful quilt of white satin, exquisitely worked all over in silk and gold thread. This had belonged to Queen Charlotte, and was lent by a member of our family, to whom it belonged. Two artist friends, who had exhibited in the Royal Academy, lent us some of their pictures. These, of course, were not for competition. A lady sent some beautiful needlework from the Dublin School of Art, executed by poor Irish ladies, and to be sold for their benefit. I am glad to say that some of this found ready purchasers. We had the names of the prize winners in each class printed, and as each of the visitors arrived they were presented with one of these little papers. The afternoon was divided between tennis and the art exhibition. The exhibitors were allowed to put a price on their works, and some of it was sold."

SPEAKING of a recent London exhibition of old prints a critic says: "A point worth noticing about the hunting and sporting scenes is that in the earlier drawings the horses invariably have their hind hoofs on the ground and their forelegs elevated in the air. Subsequently—roughly since about 1825—horses have all their legs displayed, fore and aft, off the ground at once. It has been reserved for the artists of the present day, taught by instantaneous photographs, to give—and that as yet most imperfectly—the true motions of a galloping horse."

AN invention of Mrs. Stanley Nilson for hiding in summer the unsightly fireplace was recently shown in London at the International Horticultural Exhibition. It consists of a wire framework, shaped like a crescent, and intended to be screwed on to the mantelpiece, and to hang down in front of the grate. Rings are attached to the front of the framework to hold flower glasses with cut blooms. A lattice work, fitting into the fireplace, may be covered with creepers, and have a box of growing flowers at the foot.



## NEW PUBLICATIONS.

## FICTION.

THE NAULAHKA, a story of East and West, brings the stir and progress of the United States and the apathy and conservatism of India into striking contrast. It is a literary mosaic, wrought by Rudyard Kipling and the late Wolcott Balestier, or, perhaps, is more fitly likened to a cloisonné enamel, for although the dividing line between each author's work is not very distinct, it is easy to put one's finger on pages and passages that only one or the other could have written. It was impossible, we suppose, considering the hero's character and the conditions imposed, that Balestier's contribution should have equalled Kipling's, but it is, nevertheless, a pity that the former's ephemeral matter should have been incorporated with his more gifted associate's vivid and

and in execution. "The Renommist," the story of a German swashbuckler student of the old school, is, we should say, an early effort. And the author now and then leaves an impression of weakness when he aims at strength, as in the denouement of "A New Sensation," when the young Scotchman who has been fooled by a wilful Roman duchess foregoes his revenge for no other reason than that he did not really want it enough. Indeed, wherever Mr. Castle tries tragedy he produces only clever and interesting melodrama; but in the one instance in which he tries high comedy he succeeds admirably. "Challoner's Best Man" is to our mind incomparably the best story in the book. Yet again, there are ludicrous effects which the author certainly never intended, as in the "Son of Chaos," in which we are led to expect a new Frankenstein and are put off with a ridiculous protoplasmic monster which is picked to pieces by the sparrows as soon as it hops out of the magician's caldron. Mr. Castle should let his inspiration shape itself, not try to work after models that evidently do not quite suit him; but even as his work stands it is of uncommon merit. (D. Appleton & Co., cloth, \$1.00.)

MANUELITA, by Marian Calvert Wilson, is the history of the founding of the mission Church of San Xavier del Bac, near Tucson, with which is intertwined the story of the heroine. Manuelita was a half-breed orphan, rescued from death as a child by Father Kino of the mission, who brought her up. At fifteen, Ramirez, his assistant, fell in love with her, but smothered his passion and became a priest. A little later a mutual flame started up between her and Captain Carrillo, the Spanish commandant of the post, and Ramirez, quickly discovering it, compelled a marriage. Carrillo was recalled to Spain, and was drowned at sea. His son, educated in Spain, became a priest and succeeded Father Kino in charge of the mission, where he built the handsome half-Moorish, half-Byzantine church the ruins of which are still in existence. These are the outlines of the facts on which Mrs. Wilson has based her novel. They furnish many opportunities for picturesque description and dramatic contrasts of character—opportunities which have been fully taken advantage of by the author, who, without ever departing very far from what we believe to be historical truth, has produced a most interesting tale. (United States Book Co., cloth, \$1.25.)

MARGERY OF QUETHER, AND OTHER STORIES, by S. Baring-Gould, form a thoroughly pleasing little volume. The author's pictures of provincial life in the remote districts of Yorkshire and Devon are full of local color; the humor and pathos are genuine and forceful, and the style is always racy and occasionally polished. "Tom A'Tuddams" is the gem of the collection; in fact, it is quite incomparable in its way. It equals if it does not surpass any of Miss Wilkins's admirable New England sketches in its quaint homeliness, rare finish and moving pathos; the ending, though a happy one and exquisitely simple, will be read by few without a watery sensation about the eyes.

"Margery of Quether" and "At the Y" suggest an attempt at the weird and psychological, and are much less effective, especially in their conclusions.

Two capital tales of London life, "Major Cornelius" and "Wanted: A Reader," complete the series. Major Cornelius is a decayed old hero of Waterloo, whose personality reminds one of an infusion of Colonel Newcome and Dobbin. It is worth while to read of the Major's tribulations in the matter of a great coat, and how the loss of the new one affected him ere its final recovery.

"Wanted: A Reader" should be read with peculiar interest by all crabbed old bachelors, particularly those who have reached the ripe age of threescore years and still think themselves proof against the tender passion. One can fancy the bitter humiliation and pain of the two aged brothers, Nicolas and Matthew Welsford, when they learn that their charming reader, who has so completely upset their domestic equilibrium in a fortnight's time, is none other than the fiancée of their handsome young nephew, Laurence. (Lovell, Gestefeld & Co., \$1.25.)

A THORNY PATH (PER ASPERA) is, with the single exception of "Uarda," the best of the long series of historical novels which have made the name of Georg Ebers known to thousands who without them would never have heard of his more serious labors as an Egyptologist. The scene of the present novel is in Alexandria; the time in the reign of Caracalla. Among the characters are the Emperor himself, at the beginning of his madness; Philostratus, the biographer of Apollonius, and the great physician Galen. Those more immediately concerned in the story are a family of artists: a gem-cutter, Heron; his son Alexander, a painter; his friend Glaucias, a sculptor; his daughter Melissa, with whom Caracalla falls in love; and another son, Philip, a sceptical philosopher. The family, with this exception, are easy-going pagans; but among their acquaintances are Christians of various sects, philosophers, magicians and charlatans of all colors, and the reader is treated to many views of various creeds, while being conducted, with Melissa, along the thorny path laid out for her by the tyrant to the higher truths of Christianity. A less place is given to description than in any of the author's former books, but the festival of the dead, the shows in the circus and the massacre ordered by Caesar are vividly described. (D. Appleton & Co.)

A TALE OF TWENTY-FIVE HOURS, by Brander Matthews and George H. Jessop, is the history of a little piece of amateur detective work, cleverly told in fluent and finished style, with the interest well sustained throughout. Paul Stuyvesant, adjunct professor of Canon Law at Columbia College, is a young man, notwithstanding, who devotes much of his leisure time to the preparation of a work on "The Fallacies of Circumstantial Evidence."

At the beginning of the story we find him looking over his cancelled checks of six months back with pardonable pride, for this is his first bank account. One of these checks is drawn to the order of Charles Vaughn, an artist, an intimate friend, and the brother of a charming girl, to whom Stuyvesant is engaged. The professor observes that there are four endorsements, and that two of the names are those of parties concerned in a trial for burglary reported in the morning papers.

Upon these four signatures hangs the tale. The astute writer on "The Fallacies of Circumstantial Evidence," in seeking to unravel a possible mystery from slight clues, discovers that two of the endorsements are those respectively of a pawnbroker and a criminal, and comes to believe that these parties are concerned in a theft that is exciting the artistic world, namely, that of one of Titian's masterpieces, belonging to an American gentleman

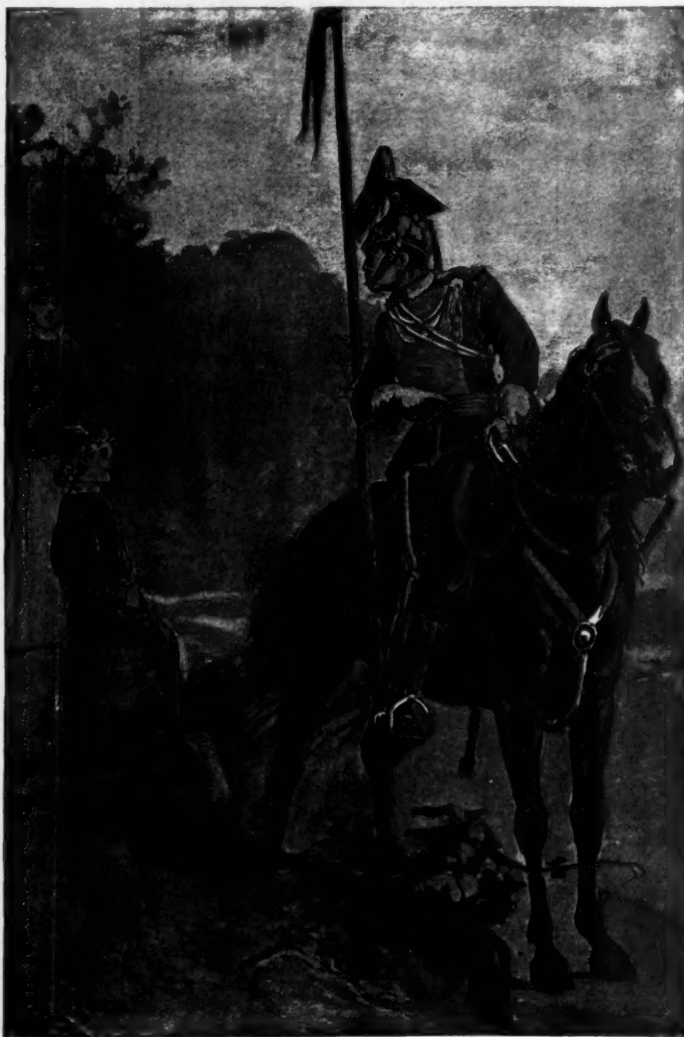


ILLUSTRATION FROM "THE STORY OF A SHORT LIFE." (MESSRS. E. P. DUTTON &amp; CO.)

remarkable descriptions of Eastern character and scenery. The romance is exciting, the plot is finely sustained, but one closes the volume in disappointment. He has been looking at a cheap stone in a valuable setting.

Briefly told, this is the story: Mrs. Mutrie, the wife of a railroad president in Colorado, has a passion for jewels, and having heard that a famous necklace called the Naulahka exists somewhere in India, desires to possess it. Nick Tarvin, a hustling inhabitant of the town of Topaz, is determined to bring the "Three C's" railroad, of which Mutrie is president, to that place, and promises Mrs. Mutrie that if she will influence her husband, he, Tarvin, will bring her the Naulahka. He goes to India not only to locate and capture the necklace, but also to try to induce Kate Sheriff, another native of Topaz, to abandon her project of founding and managing a mission hospital, and accordingly interrupts that young lady's unselfish labors by proposals of a very selfish kind. After varied experiences, out of which none but a cool-headed Westerner could possibly emerge with a whole skin, Tarvin discovers that the necklace is owned by the fiendish wife of the Maharaj of Rhatore, a lady who is fascinated by Nick's contempt for her schemes to kill him. Queen Sitabhai finally appoints a rendezvous at night with Tarvin, and confesses her love for him. Suspecting that she wears the Naulahka as a girldle, he finds his suspicion correct, and forces her, at the point of a revolver, to deliver up the necklace. Life in India is no longer safe for him, and Kate, whose hospital has proved a failure, is equally ready to leave the country; but at the last and for no good reason, so far as the reader can discover, Tarvin returns the necklace to Sitabhai. (Macmillan & Co., cloth, \$1.50.)

LA BELLA is the first of a series of tales by Mr. Egerton Castle, a new writer who seems to be a master of fence and who handles the short story almost as adroitly as some of his heroes do their rapiers. The tales are unequal both in interest



residing in Paris. The reader must learn for himself how Stuyvesant actually suspects Vaughn of aiding in the robbery, especially as he accidentally finds in his friend's studio a picture corresponding to the description given in the newspapers of the missing Titian.

The situation becomes serious, and relations between Stuyvesant and Vaughn are getting strained, when in the nick of time a cable despatch from Paris announces the recovery of the masterpiece, and the artist laughingly confesses that the picture in his studio is a copy made by himself, intended as a wedding present for Paul and Katharine. He suggests that the amateur detective will now be enabled to write a new chapter in his book, founded upon personal experience. (D. Appleton & Co.)

HERMAN MELVILLE'S "TYPEE" and "OMOO" have perhaps but little of the downright fictitious about them, but they have always passed for romances, and are now reissued with an introduction by Mr. Arthur Stedman as "real romances" of the South Seas. The author at an early age took to the sea, and in the course of a whaling voyage deserted his ship, on which he was ill treated, to live for some months with the savages of a wild valley in one of the Marquesas Islands. His experiences while in this valley are described in "Typee," which he gives as the name of the district and its natives. His account has in the main been verified by later voyagers, and, but for some appearances of sailor-like exaggeration, it might be called a narrative of real adventure. The Typees were cannibals; that is, some of the chiefs and headmen were—feasting off their enemies killed in war; but the author found them otherwise gentle and agreeable companions, and his picture of life in this "anxious paradise" reads like some of the attempts which philosophers have made to imagine an ideal republic. "Omoo" deals in part with similar scenes, but strongly contrasted with realistic pictures of the miseries of existence on board a small and ill-appointed whaling schooner. The two books may be of importance that deal at length, and out of the author's own experience, with such scenes. As the life described in them is fast vanishing from off the earth, they are not likely ever to lose their hold on the reading public. The present edition, besides Mr. Stedman's preface, is distinguished by a half-tone portrait of the author and a reproduction of a pretty drawing by La Farge representing the savage beauty who is the heroine of "Typee." (United States Book Co.)

IN CONDEMNED AS A NIHILIST the ubiquitous Mr. Henley, who seems to have been everywhere in every capacity, opens up to us the romance of convict life in Siberia. Godfrey Bullen is sent to St. Petersburg to look after his father's business; gets acquainted with some Russian students and is made a cat's-paw of, being made use of without his knowledge in a nihilist plot. Hence his acquaintance with Siberian prisons, his escape, his wanderings in the forests, sojourning with Samoyedes and many marvellous adventures, told with a captivating air of reality. (Illustrated; \$1.50. Charles Scribner's Sons.)

APPLEDORE FARM, by Katherine S. Macquoid, is a love story of a somewhat unusual character, in which love's young dream turns out to be a nightmare, and is succeeded by a prosaic but satisfactory union for money. This degree of fidelity to fact, however, does not prevent Ruth Bryant from being a very acceptable heroine, and the reader is in the end quite reconciled to her quarrel with her first love, Beverington, and her marriage with the comparatively unromantic but much better Clifford. (National Book Co.)

SILHOUETTES OF AMERICAN LIFE, by Rebecca Harding Davis, is a collection of charming short stories, extremely diversified in character. "At the Station" little old Miss Dilly waits patiently year after year and train after train for the return of her brother. "Tirar Y. Soult" is a type of the chivalrous Louisianian who rescues his rival out of a mud-hole, and reaps the reward of his gallantry in winning back his lady love. "A Faded Leaf of History" tells the story of a baby, a boy and an old man "in the devouring waves of the sea, and also among the cruel, devouring jaws of inhuman cannibals." "Walhalla" is a tale of a little German village, peopled with wood-carvers after Mr. Herkimer's heart, lost in the wilds of South Carolina. "Across the Gulf," "An Ignoble Martyr," "The Yares of the Black Mountains," "The End of the Vendetta" will not disappoint the reader who looks for curious observation of character, exciting adventures and picturesque descriptions of nature. It is one of the best of the many good books of short stories that are now before the public. (\$1; Charles Scribner's Sons.)

THE STORY OF A SHORT LIFE, Mrs. Horatia Ewing's touching story of crippled Leonard, the little aristocrat, with his democratic tastes and military aspirations, has been a classic for years. The influence of an unselfish nature is so admirably set forth that the book is practically a sermon. Mrs. Ewing may be said to have been a writer about rather than for children, but her work has a quality that is appreciated, we think, by young as well as older people. This new edition will be welcomed. (E. P. Dutton & Co., cloth, \$1.50.)

## HISTORY.

FAMOUS TYPES OF WOMANHOOD, by Sarah Knowles Bolton, comprises Queen Louise of Prussia, mother of the late Emperor William I. of Germany, who when the king, her husband, dismissed a beggar with the excuse that he hadn't his purse with him, made him write out an order for a pension; and Jenny Lind, the "Swedish Nightingale," who began her musical education at nine years of age, in spite of the manager who objected that the Theatre Royal was not a crèche for infants; and



FROM "TO NUREMBERG AND BACK." (MESSRS. E. P. DUTTON & CO.)

who twenty years later, in 1850, drew the fashion of New York to Castle Garden at \$650 a seat; Harriet Martineau, who wrote thirty-four volumes in two years, for which Coleridge waited anxiously from month to month, or so he told her; who "riled" Louis Philippe and the Czar of Russia, and thought that the trouble with Carlyle was his excess of sympathy; who, when in America, was a strong anti-slavery woman, and was called a "foreign incendiary," but piled coals of fire upon our heads by calling us "the best-mannered people she had ever seen"; and Madame Récamier, who was beloved by everybody, even women; who married at fifteen; who, when once she passed the contribution-box at the church of St. Roch, collected twenty thousand francs; who had for friends Napoleon, General Bernadotte and Madame de Staël; who, as an old woman, enthralled Lamartine, and who died of the cholera in 1849. There are also Suzanna Wesley and Dorothea Lynde Dix, and Amelia Blandford Edwards, and Ann, Sarah and Emily Judson. The work is illustrated with half-tone portraits. (\$1.50; Thomas Y. Crowell & Co.)

THE DIARY AND LETTERS OF MME. D'ARBLAY (Fanny Burney) make the first three volumes of a new series which is to contain the cream of the diarists and memoir writers. The series could hardly have begun better than with the journal addressed "to nobody" by the lively author of "Evelina," who had such subjects to observe and describe as Johnson and Goldsmith, Burke and Talleyrand, King George III., and his intolerable German courtiers. Fanny was the daughter of a music-teacher whose friendships with great singers enabled him to give concerts which famous and titled people were glad to attend, while the circumstances of the family brought her into association on equal terms with the children of tradespeople and mechanics.



FROM "POEMS OF GUN AND ROD," ILLUSTRATED BY H. E. BUTLER. (MESSRS. CHARLES SCRIBNER'S SONS.)

She thus saw much of every grade in life, and early learned to ridicule the assumptions and "humors" of all. Yet, after the publication of her novel had made her famous, she submitted to

a whim of the queen, who desired her for a waiting-woman, and threw away five years in that uncongenial service. It must be admitted that her journal during these five years is very tedious, even in the abbreviated form in which it is here given. But both before her voluntary servitude and after, when she travelled with her husband on the Continent and witnessed some phases of the break up of the first Empire, it is interesting and amusing in an uncommon degree. Portraits. (Frederick Warne & Co.)

THE DUCHESS OF BERRY AND THE COURT OF LOUIS XVIII. is the latest of the many volumes on the "Famous Women of the French Court," for which Mr. Imbert de Saint Amand is responsible. There are to be two other volumes on the Duchess of Berry. The present relates her birth, her childhood, her marriage by proxy, her triumphal progress from Marseilles to Paris, the murder of her husband by the crazy Bonapartist saddler, Louvel, and the end of the reign and death of Louis XVIII. There is a portrait of the duchess as a coquettish young girl in a "turban," with ostrich feathers. (\$1.25; Charles Scribner's Sons.)

## HOLIDAY BOOKS AND BOOKLETS.

AMONG the publications of E. P. Dutton & Co. is a pretty oblong volume called EARTH'S SWEET VOICES (cloth, \$3), comprising full-page drawings, chiefly in monochrome, and poems by Weatherly, Clifton Bingham and others. OUR LITTLE MEN (\$5) is a large portfolio of six brilliantly colored plates representing handsome little fellows in different costumes. CHRISTMAS ONCE, CHRISTMAS STILL (\$1) is a booklet destined to have great popularity, inasmuch as it is a new Christmas carol by Bishop Phillips Brooks. The large illustrations are in color and the smaller ones, in gilt.

FROM E. P. Dutton & Co. we have also received some holiday books expressly designed for young people. They are full of stories, verses and delightful little pictures in outline or monochrome, besides full-page illustrations in bright colors, many of them worthy of being framed. DUTTON'S HOLIDAY ANNUAL (\$1.25) is the largest of them all, and by giving the titles of some of the stories—"Baby Blossom's Garden Party," "The Little Girl who Did not Like her Nose," "How Dick Lit the Lantern"—we give some idea of the attractiveness of the volume. THE TALKING CLOCK (\$2) contains a number of stories in the Hans Andersen vein, by Mrs. Molesworth and others. OUR LITTLE MEN AND MAIDENS (\$1.50) is a series of color plates representing girls and boys of different nationalities in ancient or modern costume, each with explanatory verses.

POEMS OF GUN AND ROD, by Ernest McGaffey, is attractively illustrated by Herbert E. Butler, who is an enthusiastic painter of fish and game. During the winter frosts, the mind of the sportsman may be filled with agreeable memories and pleasant anticipations suggested by the perusal of this handsomely printed volume. Most of the verses have the true ring. "Broke Away," which we illustrate, begins as follows:

"Out flew the line; the burnished reel  
Gleamed brightly in the waning sun,  
The waves lapped lightly 'gainst the keel.  
The day was well-nigh done;  
Faint outlined on the southern sky,  
A yellow sickle lay the moon,  
And eerily arose the cry,  
Far shoreward, of a loon."

Some of the titles are "The Gun," "As the Day Breaks," "Morning on the Hills," "Over the Decoys," "Flushed," "Gone Away," "The Last Buffalo," "The Death of the Musk-alouge." The volume would be an excellent present for a sportsman friend. (Charles Scribner's Sons, \$1.75.)

THERE are two books, illustrated in black and white, that are of a nature to interest children from about nine to twelve. LITTLE TWIN ROSES (\$1), by Mary D. Brine, describes the efforts of Willie and Kittle Rose to raise enough money to buy their mother a birthday present. By selling wild flowers and berries they come into possession of the large sum of fifty cents, and after driving an easy bargain with a warm-hearted farmer, present their mother with three turkeys. Their labor of love involves a journey, resulting in great bodily fatigue. TO NUREMBERG AND BACK (\$1), by Amy Neally, gives an account of a visit to that ancient city, as well as to London, Paris, Strasburg and other places, made by Alice Winter in company with her parents. Both books are published by E. P. Dutton & Co.

GRIMM'S FAIRY TALES, edited by Mara L. Pratt and illustrated by Edith F. Foster, reappear as the first volume of the Young Folk's Library of choice literature. Eleven of the tales are given, printed in clear type on thick paper. (Educational Publishing Company.)

THE WIDE, WIDE WORLD, by Elizabeth Wetherell, was the delight of a generation of novel-readers now grown old, who must have had tamer tastes than those of the present day. Ellen Montgomery, whose invalid mother leaves her in the care of her Aunt Fortune, a close, hard woman, who forces her to work, is consoled by religion, bears her trials in



a most exemplary manner, and in the end is rewarded by discovering a good, Scotch grandmother, who takes care of her. The book contains numerous illustrations by Dielman. (J. B. Lippincott Co. Cloth, \$1.00; paper, 50 cents.)

**A BOOK OF CHEERFUL CATS AND OTHER ANIMATED ANIMALS** is not a treatise on natural history, but a collection of nonsense verses and funny pictures; and when we say that J. G. Francis is responsible for them, our readers will recall him as one to whom they have been indebted for many a hearty laugh as they turned the pages of *St. Nicholas* and other periodicals. The little volume contains some new material in addition to that gathered from various publications. (Century Co., \$1.00.)

#### NATURE.

**THE FOOTPATH WAY**, by Bradford Torrey, is a prettily bound and printed collection of familiar essays on birds, plants, insects, the weather and such topics as interest people who do their thinking out of doors. Indeed, he is more inclusive, for he includes man. Birds, Mr. Torrey thinks, may as well as man set themselves apart from nature; he therefore makes no distinction between things human and things natural. This makes his book quite different from the cut-and-dried descriptions of ordinary naturalists. He finds that plants and animals have character, not only specific but individual, a discovery which artists made before him at an extremely remote period. The blue heron, for instance, is supposed to be a very shy bird, as a rule, and one that takes to flight at the first sight of a man in his neighborhood; but he had a sort of walking-match across a Cape Cod cranberry swamp with one that did not seem to be in the least afraid of him. He convicts the male ruby-throat of what we must call very suspicious behavior, and leaves him as a problematical character for others to investigate. "Robin Roosts," "Five Days on Mount Mansfield," "Flowers and Folks" are titles of some of the essays. Others describe "June in Franconia" and "December Out of Doors." (Houghton, Mifflin & Co., \$1.25.)

**AUTUMN**, by Henry D. Thoreau, is the concluding volume of extracts from Thoreau's journal, which Mr. H. G. O. Blake has arranged so as to represent the four seasons. The journal perhaps gains by this arrangement; at any rate, the idea will enable the reader to make any other sort of an arrangement he may choose. We know of no volumes of disconnected thoughts and jottings as well worth looking into as these. Thoreau's senses were uncommonly keen, and he was always taking notes. He was a sharp critic of certain sorts of books and he was always reading. He was on the same terms with the people around him as with the wild animals. No human sympathy blurred his vision. Yet the reader's interest is rather in the man than in his book; he was so intensely personal that it appears he could not say or do anything but in a way of his own. This is what makes it certain that wherever you open his books you find something worth reading; if not for the thought, then for the fact; if not for the fact, then for the expression. (Houghton, Mifflin & Co., \$1.50.)

#### ART.

**THE HISTORIC SCHOOLS OF PAINTING**, by D. L. Hoyt, Instructor in the Massachusetts Normal Art School, is a handy little book of reference, containing no great mass of details, but slight yet by no means uninteresting sketches of each of the great schools, and of the most noted painters in each. Mr. Hoyt follows the usual practice in devoting a whole chapter to the biographies of famous painters among the Greeks of whose works not a trace remains. If a chapter on ancient art be thought necessary in such a small volume it should treat rather of such art as is extant, some of which, as in the best vase paintings, is of very high quality. The absence of distinct references to original sources of information is also to be noted as a fault. The language is sometimes faulty, as where "style" is made synonymous with "method" on page 5. There is a chapter on "Emblems" and the emblematic significance of colors in old paintings; a useful glossary of technical terms, and a full index. (Ginn & Co.)

**LEATHER WORK**, by C. G. Leland, late Director of Public Industrial Art School of Philadelphia, is one of a series of useful manuals on the minor arts prepared by the author. It is thoroughly practical, giving full and precise directions how to execute the different kinds of ornamental leather work, directions as to the preparation of the material, the tools to be used and the sort of work which the beginner may attempt. Decorations in leather may be reduced to three varieties: stamped, moulded and illuminated or colored work. The moulded work is done principally in "cuir bouilli," or boiled leather, which, as a soft pulp, can be squeezed into any sort of mould, and which becomes as hard as wood when it cools. Mr. Leland gives several other processes which are comparatively in the nature of makeshifts; but though very fascinating results are sometimes produced, the art is essentially a reproductive one, and the amateur can hardly hope to compete in it with the regular practitioners. It is otherwise with stamped and illuminated work, which is still more beautiful when well done. Modern manufactured work in this way is decidedly inferior to the antique, and there is here a good opening for the amateur. The outlines are first traced with a small wheel or dull point, or with the penknife. The background is then matted with stamps, which the workman may make himself, as he needs them, of small pieces of wood or bone, or he may use bookbinders' stamps. In this way a slight relief is given to the figures. The whole may then be gilded, or, better, silvered; for a yellow varnish applied over the silver gives a better effect than gilding. Parts of the silvered ground may be reserved and any degree of richness of color may be reached with colored varnishes and oil paints. We have described the process at some length, because Mr. Leland treats it rather slightly, giving most of his attention to work in relief. He furnishes many designs from Gothic and Renaissance examples in the European museums. From a long list of objects made of leather and suitable for experimenting on, we quote the following: album-covers, bellows, aprons, book-covers, boxes, card-cases, caskets, chair-seats and backs, cushions, dice-boxes, dog-collars, door-panels, flasks, frames, girdles, hangings for shelves, kettle-holders, mirror-cases, opera-glass cases, pouches, music-rolls, screens, travelling-cases, trays. (Macmillan & Co.)



## ART NEWS AND NOTES.

### THE WORLD'S FAIR BUILDINGS.

IN our October number we gave a description of the Fine Arts Building, next to which in artistic interest should be mentioned the Administration Building; the novelty of its architecture and the elaborateness of its decorations giving it peculiar prominence among the great structures on the fair grounds. Briefly described, it is a dome buttressed by four pavilions, which are to be used as offices; the dome itself having no practical value, but typifying by its grand dimensions the spirit and aim of the exposition, and forming a stately entrance to the grounds. The dome, which is a double one, has a circumference at its broadest part of nearly 300 feet. Its exterior height is 275 feet, exceeding the Capitol at Washington by 57 feet, and lacking only 90 feet to equal the dome of St. Peter's at Rome. The interior dome is 100 feet in height, which is 10 feet higher than that of St. Paul's in London. The hall under this dome is octagonal in shape, the four spaces not occupied by the angle pavilions constituting great doorways at each point of the compass. The interior dome is covered with bas-reliefs, and through the "eye" or opening at its summit is seen the allegorical painting by William L. and Robert L. Dodge, representing the "Glorification of the Arts and Sciences." The principal figure among the one hundred or more that form the composition is Apollo enthroned, conferring laurel wreaths upon the victors in various contests. The space to be covered is about 12,000 feet, and the figures will appear to be of life-size, although so far removed from the eye of the spectator.

One of our shrewdest American critics makes the following very pertinent remarks in a newspaper letter, anticipating some foolish criticism of the building from the practical people who visit it: "Ignorant people who see this great Administration Building, who ask what it is for, and who are told that it is chiefly for the sake of the effect it makes upon the eye and through the eye upon the mind and heart, will not simply enjoy a momentary visual delight and mental wonder. They will learn a very important lesson. They will learn that for a nation there is something beyond and above material success, something more important than mere money-making, and they will feel that what is true for a nation must be true for an individual. If these hard-headed, successful business men of Chicago, preparing a place in which to display the products of America and the world, have thought it wise to spend so much money on a building wherein no wares at all will be shown, then—thoughtless men, ignorant men, sordid men will say to themselves—perhaps art is not so useless a 'luxury' after all. Perhaps legislation for the advancement of art is not undemocratic legislation. And perhaps our neighbor whom we have thought foolish for spending his money upon gardens and books and pictures and a beautiful home to live in has been wiser than we thought."

We have alluded to the interior decorations of the dome. The exterior of the building is to be ornamented with symbolical statues, the work of Carl Bitter and his assistants. These are to illustrate the progress of man, and in view of this fact have an importance that could not be attached to purely decorative figures. Eight groups typifying Earth, Fire, Land and Water are to stand around the entrance. Each of these is to be 32 feet high. At the base of the upper rotunda, twelve groups 18 feet in height are to symbolize Abundance, Strength, Liberty, the Chase, Agriculture, Unity, Religion, Amusement, Charity, Patriotism, Tradition, and Truth. At the base of the dome are to be placed eight statues representing Art, Industry, Peace, War, Theology, Justice, Science and Commerce.

**THE Agricultural Building**, a specimen of Corinthian architecture finely adapted to location and requirements, is crowned by a low dome surmounted by a figure of Diana, lately one of the features of the tower of the Madison Square Garden, in New York. The dome is 120 feet in interior height and 78 feet in diameter, and has around its base a frieze of wild turkeys with outspread tails. In the rotunda covered by the dome is to stand a statue of Ceres, of heroic size, the work of Philip Martiny, the sculptor of the colossal figures representing the Signs of the Zodiac, placed on the outside of the building. Native wild animals and trees and plants indigenous to the United States are freely used as motives for the minor decorations of the building.

WITH their usual enterprise, the publishers of "Puck" have erected on the Fair grounds at Chicago a building in which the entire system and process of publishing a weekly humorous paper with colored illustrations is to be demonstrated for the benefit of the public. The building was designed by McKim, Mead and White of New York; it occupies an honorable place between Horticultural Hall and the Woman's Pavilion, as shown in the sketch by Mr. C. J. Taylor, which we have permission to reproduce. The entrance to this attractive structure is surmounted by a spirited piece of statuary by Henry Baerer, of which "Puck" with his mirror is, as may be supposed, the centre. We may find room in another number of our magazine for a reproduction of this well-conceived group.

THE Kansas building, which will rank third in size among those erected at Chicago by the different States, is to be decorated with a frieze of sunflowers, treated in an unconventional manner. It is to be the contribution of Leavenworth to the State building, and four residents of that city submitted designs. Miss Angell, the successful competitor, is to direct the work, and is to be assisted by local artists. Several Kansas women have contributed carved panels to the same building.

### IS MODERN ART EDUCATION A FAILURE?

UNDER the heading, "A Plea for the Discouragement of Art," a London correspondent of *The Nation* airs some interesting views as to the present theory of art education suggested by Mr. Stillman's paper in *The Atlantic Monthly* on "The Revival of Art." He says that the modern practice of education is flooding the world with painters and sculptors, illustrators and designers who were meant by nature to sell sugar or tape over a counter, or to run up endless columns of figures at an accountant's desk. Our new and benevolent system of practical education, he declares, threatens to make the art of the twentieth century a laughing stock for all time. "One hears much about the advantage of living in an art atmosphere, of the stimulus and facilities to be had by working in the Paris ateliers, being in the midst of French artists, studying the old masters and so on. And now, what is the truth? Why mince matters? In the facilities which I know are not indispensable to the production of good, but which are great aids to it—in light and space and general comfort—Julian's and Colorassi's, where our students mostly flock, cannot be compared to our schools at home. This would be a minor loss if the gain outbalanced it. The stimulus, I suppose, is thought to come from the visit of this or that French master, but what personal interest does he really take in countless pupils whose language he cannot speak, save, now and then, when he recognizes the promise of genius in drawing or study? It is out of all reason that, simply because he makes the rounds of the studio, he is a genuine influence in it. And outside of the studio, how many of the students see or know him? If they did, how many would understand him or be able to talk with him? Indeed, once work is put away for the day, the American might as well be back at home in New York or Chicago. . . . Let Paris lose a little of its artistic and Bohemian glamour, let the hard work be done at home, and I think before long the weeding-out process would begin of itself; fewer men would go in for art, and only artists already trained would find their way to the galleries and studios on the Seine."

### NEW YORK MODELS.

"NEW YORK is better provided with good models than are any of the capitals of Europe," is the surprising statement made by a French artist to Mr. Perriton Maxwell, of *The Recorder*. That observant critic says that this is true: "The professional model of New York is leagues in advance of his or her fellows across the brine. The American model is a very intelligent and gentle-mannered person, which can rarely be said of the European poser. An overwhelming fondness for the fiery contents of the black bottle belittles the ability of the foreign model of both sexes. It is very different here in New York. Young women of great refinement and many accomplishments are everywhere in the ranks of the professional posturers. It has come to be no unusual thing for American artists of the highest distinction to marry the beautiful women who have attitudinized in their studios. At this moment arrangements are being made for the marriage of a very well-known New York artist to his whilom model, a lady of genuine culture."

THE statue of Columbus recently erected at the Eighth Avenue and Fifty-ninth Street entrance to Central Park was executed by Gaetano Russo, a native of Messina, Sicily, a city which contains a number of his works, and which has conferred upon him a pension in recognition of his talent. Russo is a pupil of Monteverde, one of Italy's most noted sculptors. The monument is 76 feet high and weighs 375 tons. It consists of a pillar of red granite 27½ feet high, surmounted by a statue of the discoverer 14 feet high. Two pedestals support the pillar and are reached by a flight of four steps. Bronze anchors ornament the pillar, and from it project six prows of bronze, as on the old Roman naval monuments. Also there is a central inscription, "A Cristoforo Colombo." A winged figure studying a globe, and representing the Genius of Columbus, fronts the upper pedestal, and is reflected in a highly polished granite block behind it. This statue is carved from a block of Carrara marble, and is ten feet in height. On the obverse side of the pedestal is a design in marble of an Alpine eagle holding in his talons the arms of the United States and of the republic of Genoa. The spaces on the pedestal not occupied by carvings are filled with bronze tablets bearing English inscriptions composed by Ugo Fierres, the Italian poet. On the lower pedestal are bas-reliefs representing the discovery of America and the landing of Columbus. The monument was erected by the Italian citizens of New York.

THE New York Institute for Artist Artisans has opened with well-filled class-rooms, and its energetic director, Mr. John Ward Stimson, is as enthusiastic as ever in its interests. The feature of a salesroom and permanent exhibition has been added. Among the members of the Board of Trustees are General Joshua L. Chamberlain, Mr. Horace J. Fairchild and Rev. Dr. Heber Newton.

THE New York Art Students' League has taken possession of its class-rooms and apartments in the newly completed American Fine Arts Society Building, at 215 West Fifty-seventh Street.

THE South Boston School of Art is sustained by a fund left in 1829 by John Hawes, which now amounts to \$300,000. The number of students last winter equalled one half that of the students in the other schools of Boston. Free instruction is offered to both sexes in mechanical drawing, free-hand drawing, modelling in clay, yacht and ship draughting, as well as in "shorthand, water-color, vocal and physical culture."





## CORRESPONDENCE.

## OIL PAINTING QUERIES.

**SUBSCRIBER, Troy, Mo.,** asks how to thin Siccative De Harlem when it has become too thick, and if we would advise the use of it to bring out the colors in oil paintings instead of varnish. Siccative De Harlem is often used by artists as a temporary varnish, and will serve to bring out the colors in a painting which have dried in. The retouching varnish is more satisfactory, however, as the effect lasts longer. Siccative De Harlem can be thinned with alcohol.

**MARION M.** says, "I have always supposed it an easy matter to paint snow, but having tried a landscape (from nature), find that the paint looks too much like paint, and I fail to get in the distance the gray effect that should prevail. Can you tell me how to make my tones less crude?"

To paint snow well is by no means an easy matter. The "gray" effect of distance to which you refer is by no means a fixed fact in a snowy landscape. If, for example, the foreground is in shadow and the distance in sunlight, the deepest gray tones will be found in the foreground, while the snow at the horizon line may be brilliantly lighted. If the contrary effect prevails, the gray snow in the distance will take on an almost purplish tint at times. The crudeness of tone which is so seen in unskilful painting may be overcome by the judicious use of ivory black with the local tone. In the distant planes, more blue and madder lake should be added, while in the foreground raw umber and yellow ochre will give the warmer quality needed. It is by these contrasts that the effects of nature are rendered in painting.

**EDNA, Concord, Mass.**—To paint purple wistaria in oil colors, use for the general tone permanent blue, white, madder lake, a little raw umber, yellow ochre and ivory black; in the shadows, permanent blue, yellow ochre, light red, raw umber, madder lake and ivory black. In the very deep side accents of dark, use burnt Sienna instead of light red, and omit the raw umber and yellow ochre. The high lights should be painted with cobalt or permanent blue, white, madder lake, yellow ochre and a very little ivory black. For the green leaves, use Antwerp blue, white, cadmium, vermilion and ivory black. In the shadows, use cadmium, raw umber, Antwerp blue, white, burnt Sienna and ivory black. For the reddish touches seen in young leaves, use madder lake in place of burnt Sienna, and for the stems, the same colors given for the leaves, varying the proportion when necessary.

**F. O'MEARA.**—Use German rose madder for your peach blossoms, putting in the high lights with white and rose madder, with a touch of cadmium yellow, and in the shadows using white, ivory black and yellow ochre, with a touch of rose madder.

**CAMILLA, Richmond.**—(1) The ordinary chromes and also the lakes are considered unreliable colors, which are apt to change with time. Geranium lake is one of the least desirable of this class, and may be replaced by rose madder, which is a beautiful quality of red. Madder lake is an exception to this rule, and is a most reliable color, as are most of the madders. (2) Any shade of greens for foliage may be obtained by combining the following colors: light cadmium or medium cadmium; Antwerp blue, vermilion, white and ivory black are mixed with this to give the proper quality; while for darker greens, madder lake or burnt Sienna may be substituted for vermilion, and raw umber added to give the shadow tones. (3) To paint faces or flesh tints of any kind, several colors in combination are necessary to give the proper effect. For this purpose, use white, yellow ochre, vermilion, a little cobalt blue, raw umber and madder lake. This will give a good local tone, but in the shadows must be deepened by adding light red, burnt Sienna and ivory black. In the highest lights, use white, yellow ochre and vermilion, with the least touch of ivory black. Rose madder and vermilion are added to the general tone in painting the cheeks and lips; and madder lake with raw umber will give the deepest touches of dark red in mouth, nostrils, etc.

**E. T., Jacksonville, Ill.**—(1) The following list of oil colors will be found quite sufficient for painting any class of subject, such as figures, landscape, still-life, etc.: silver-white, yellow ochre, light cadmium, vermilion, madder lake, light red, Antwerp blue, permanent blue, cobalt, raw umber, burnt Sienna, bone brown, ivory black. In addition to these may be mentioned light zinobor green, orange cadmium and rose madder, which are all useful colors at times, though not indispensable, and rather expensive. (2) It is not advisable to prepare one's own canvases when the manufacturers can do such work in a so much more satisfactory manner. The process is as follows: a piece of plain coarse unbleached linen is tightly stretched on a frame and is then covered with a preparation of smooth liquid glue or size. Upon this a coating of oil paint the desired tone, either white or gray, is spread very evenly and allowed to dry. In this condition the canvas is what is called "single primed," and will show the texture of the cloth quite distinctly through the paint. The double primed canvases have a second coating of the paint, which renders the surface smoother in texture.

**SOMERSET HOUSE.**—To produce the effect of a bluish white transparent mist over a landscape, first cover the painting after it has become dry with clean poppy oil put on with a stiff flat brush and well rubbed in. Then take a little silver white, yellow ochre, ivory black and light red, and mix them into a tone of light gray, adding a little cobalt if necessary, and omitting the yellow ochre according to the effect you wish. Mix this tone with a great deal of clear oil, and then rub it well into the canvas with the same flat brush. This will give a semi-transparent misty effect, showing indistinctly the details of the painting beneath. If the scumble does not cover the canvas as evenly as you wish, use the fingers to rub it in after the brush has been employed.

**GREEN MOUNTAIN GIRL.**—Soehné Frères French retouching varnish, if put on thickly, will last a year and sometimes longer. It may be renewed as often as necessary, and is very generally used in place of any permanent varnish. The latter must not be applied until a picture has been painted a year at least. It is never well to put two different kinds of varnish on the same picture. It is best to remove the old varnish entirely, if it is desirable to apply another-kind.

## HOW TO "FIX" A DRAWING WITH MILK.

**ROBERT AND ALAN.**—You can use milk for your chalk drawings as well as your pencil sketches, but must be careful in applying it. Skimmed new milk diluted with a little water is best. If used too strong, it will dull the drawing; if too weak, the drawing will still be liable to rub. The drawing must be fastened to a board with drawing pins; hold in an inclined position over a dish or other similar vessel, and pour clean water all over the drawing, first wetting low down, and proceeding upward in horizontal rows, taking care that the whole of the paper is wetted. Let the moisture drain off, and while the paper is still wet, pour on the milk, beginning at the top, and taking care that the entire paper be covered with it. It is not necessary to slope

the drawing when using the milk. Lay it on a table and give it a slight inclination in different directions after the milk has been poured on, so that the whole of the paper is covered. The object in wetting the drawing with water is to remove any loose particles that would injure the effect of the drawing if they were suffered to remain; and the wetting is begun at the bottom of the paper, because the loose particles will flow off the wet surface, but will adhere to a dry one. If the wetting is begun high up, the drossy particles will form streaks, by which the drawing will be injured.

## TRANSFORMATION OF A HIDEOUS MANTEL.

"WHAT can I do (at a moderate cost) with the hideous mantel in my drawing-room, which I have inherited with the house?" writes a city correspondent, enclosing a sketch of it. Mr.



THE MANTEL AS IT IS.

A. D. Gihon undertakes to answer him and many others who, from time to time, try to grapple with the same problem. He offers the following suggestions and illustrations:

The crevices and existing ornament of panels (if any) of the face and sides of the mantel should be filled in with soft papier-mâché to give a plain, even surface for the contemplated alteration. The paper moulds thus formed, when thoroughly dry, should be glued into the panels (with fish glue). Then the even surface can receive the decoration, which, in this instance, we suggest shall be a body or ground color of dark sapphire blue with stencilled ornament in a warm dark Indian yellow outlined with



THE MANTEL AS IT MAY BE.

gold bronze. The mantel proper and the additions of wooden shelves, as shown in the illustration, should be shellacked, and the mouldings of the mantel and the upper shelves should be touched up with gold bronze. The back of the lower shelf would look well with a mirror; that of the other may be enriched by a panel formed by the shelf woodwork, allowing the chimney-breast wall to receive a ground color and ornament similar to that in the panels of the mantel. If preferred, embossed leather paper of design and color to harmonize may be used instead of paint. Let the chimney-breast wall above the shelves have border four inches deep at the sides and below the cornice or picture moulding and at the top of shelves. This border should extend down the sides of the mantel to the baseboard. If possible the ground color of this border may be dark sapphire blue, with stencilled ornament in dark Indian yellow, outlined with gold bronze. The square or panel thus formed by the border may have in its centre a lozenge of appropriate size; let its ground color and attendant ornament touching the border be grayish blue, with stencilled ornament therein of gold bronze, and these outlined with gold, with thin single gold lines connecting the central piece with its side ornaments touching the border. The family coat-of-arms, if preferred, could be used instead of the lozenge, with its accompanying colors; but if so they should be outlined with gold. The original iron facing of the fireplace can be changed and improved, without removal or damage, by covering it with a basket arrangement formed of one-inch wide hoop-iron bands, bolt-

ed at the rim and upright and bottom pieces, as shown in the illustration.

The andirons it is intended should be a combination with fire-basket, and made of heavier hoop-iron than that used for the facing. The open work at the sides of the top shelves of the mantel can be either of wood, iron or thin brass metal, as taste may suggest. The hearth should be sand-papered and walnut-stained. This can always be removed at will by sand-papering it again. The wall and ceiling should be in quiet, warm colors to harmonize with the mantel decoration. If the floor is good, use a rug-shape carpet and have the borders of the floor painted or shellacked a dark brown.

## INTERIOR DECORATION.

**T. W., Birmingham.**—Your suggested scheme for repainting your house—namely, pale brick red for the body and ash color for blinds, trim, etc., would, we think, be far from pleasing you when realized. Try deep Venetian red for the body, with light warm olive for blinds; or Indian red for body and golden brown for blinds; or two tones of any good color.

**J. B.,** who wants to paint a room in "old ivory" color, is informed that in the best practice the woodwork is first treated with four coats of best white lead and linseed-oil color. Then this is painted with a final coat of enamel paint, which can be bought ready to apply of any shade. This enamel paint requires no rubbing, and is now being used generally by the best decorators. In ordinary work you need not use so many preliminary coats of the linseed-oil white paint.

**HOUSEHOLDER.**—Your old Colonial house, set as it is behind large elms, may be very satisfactorily repainted according to the following scheme. Paint the body of the house a soft neutral yellow, which your painter can make by mixing a little burnt umber with his crude chrome. Paint the blinds a rather dark olive. The window casings, door trims, the sashes, cornices, belt mouldings, balusters, rails, etc., should be done in ivory white.

**E. M. P.**—For front door opening upon square furnished hall, various styles of glazing are employed. One is to use clear French bevel plate glass with diaphanous silk curtain of selected color. Another is to glaze the panel with clear leaded glass, still using the silk curtain, or to use colored leaded glass say in some one of the pretty colonial motifs, such as were recently illustrated in our "Strolling Critic" department. The leading should be fine and neat, because near to the eye, and should be gilded for the sake of finish. Such leaded and stained glass can be made to special design at a cost of from seventy-five cents to a dollar and a half a square foot. Avoid strong colors in glass, selecting the more delicate tints.

**WESTERN SUBSCRIBER.**—Sand-finished spaces are such usually as are produced by omitting the hand-floated white plastering with which walls are commonly finished, and then working the brown coat extra thick and finishing it with unusual care to give a good surface for decoration. The plaster-of-Paris coating is sometimes worked to a similar rough surface by increasing the proportion of white sand used in its composition.

**EVAN** writes: "I have a bedroom furnished with old-fashioned pieces, mostly mahogany and cherry. I want to carpet the room and drape the windows appropriately, but am afraid of making the room look too dark. Can you suggest anything that will go with the furniture and still impart a cheerful aspect to the room?"

Do not be afraid of using plenty of light or medium-toned colorings. A carpet with a solid ground of claret or ruby red with a border of a general golden brown or buff tones will form a good basis of color, to which you may add curtains of prevailing hues of gold, salmon or green in the medium, jewel-like effects seen in velours and plush. The carpet might even be lighter, say a faded red or a tan.

**A. B. C., Toledo, O.**—It is in very good taste to have furniture match the woodwork—trims, mantel, etc.—of your dining-room; but it is perhaps in equally good taste to have a harmonious variation in furniture and woodwork. You can use mahogany furniture with cherry trim, or you can work in ash and oak together, maple and prima vera (white mahogany), etc. Whether the built-in or detached sideboard is the better is a matter of taste. The built-in buffet is susceptible of an artistic treatment in combination with the other features of the room, and gives an air of permanence, but might be an objection to a possible purchaser of your house.

**J. F. W., Binghamton, N. Y.,** asks for suggestions for a yellow bedroom, 14 x 13 feet, 8 feet high, with small dressing-room connecting through an archway; and also for a blue parlor. For the bedroom, finish the woodwork, if light in color, nearly natural, or paint with buff enamel paint. If the woodwork is already dark, have it scraped down and then enamelled. Put a light golden brown carpet on floor, paper walls with a part satin-finished paper in Louis XVI. stripes, lace or flower pattern, the general tone of paper to be a deep golden yellow, inclining toward lemon rather than orange. No frieze. Distemper painting on ceiling in delicate aureolin (primrose yellow), with or without some very delicate and open lines of decoration. Hangings of any soft, thin stuff in mingled tones of light golden yellow, neutral greens, whites and reds. For blue parlor: if possible, enamel woodwork in pearl gray or "electric blue." Carpet, blue gray with plenty of pale olive green and some golden brown. Curtains in light blue-green stuffs, with appliques in cream or pale yellow. Upholstery to follow closely on scheme of hangings. The walls can be papered or painted in French gray, with pattern in cream and blue. Frieze in blue on ivory ground. Ceiling to show arabesque border, blue or ivory. The blues suggested here should not be positive, but blues qualified by the admixture of green, yellow and brown in suitable proportions.

## PAINTING ON WOOD.

**W. R. S.**—(1) In painting on wood in oil-colors, it is an advantage to oil the wood first with linseed or poppy oil; when dry, paint directly on the wood. After the painting is completed varnish with French retouching varnish, which will give a finish. (2) If oil-colors are used on a black panel, no under painting is necessary; simply lay on the colors in their general tones, using as much paint as possible to prevent the black ground from showing through. (3) If water-colors are used, first cover the whole ground of the design with a coating of Chinese white, after which the colors will be found very easy to manage.

## A WINTER LANDSCAPE IN WATER-COLORS.

**S. I., Minneapolis.**—The directions for painting a winter landscape in water-colors, given in the October number, apply so well to the color study published this month, that little remains to be added. The sky must be painted first. Wash a tone of strontian over the entire sky, then break in the cadmium yellow and vert emeraude while the surface is wet. If possible, wash in your extreme distance while the sky is wet, so that they will blend more readily and slightly loose the distant outline. Now wash in the lightest part of your landscape, and gradually add the darker, remembering that the strongest darks come last. The palette is exactly the same as that described for the work in the directions



given for painting in oil, on a dry or damp surface, whichever works the easiest for you. If your "start" is a failure—and you can soon tell—turn the paper over and try again. Great water-color paintings often have numerous beginnings; every failure adds to your knowledge, and finally there comes the "start" that leads to a successful finish.

#### SUNDRY QUERIES ANSWERED.

F.—(1) Water-color paintings look best generally when framed in a rough white mat; not one of smooth bristol-board. The paper which composes the mat should be of a warm, creamy white, and may be finished with a broad bevelled edge where it meets the painting. The frame may be a rather flat gilt or bronze moulding, or of plain old oak, oiled. (2) To glaze an oil painting it is always necessary that the surface of the picture should be quite dry, and the color to be used must be made thoroughly transparent with oil before applying. If opaque colors, such as white, yellow ochre, etc., are used, the process is called "scumbling," and is very different in its effect from "glazing." Two or more transparent colors may be used together, if desired, for glazing; and when scumbling, as many as are necessary are mixed with an opaque color.

AVIS.—Perpetua Fresco is a method of painting in dull oils upon satin, silk, tapestry, leather, glass, wood, plaster, and other materials without possibility of the ingredients running or being absorbed. It resists friction, and does not cake off. The inventor is an Irish lady. The medium used is sold by S. Goldberg, 285 Sixth Avenue, New York, sole agent for this country.

ART AMATEUR submits sample of paper showing floral pattern in very quiet tones of green, soft browns and salmon on ground of ivory. If the woodwork is not already of a light tone it should be painted, a good warm buff color. The mantel-piece should also be painted and tiles of a mottled green, ivory, and rose would do very well with the paper. If possible, have plain satin curtains or figured satin damask. Any such combinations as gray and rose, ivory and blue, fawn and gray will match your paper and can be readily procured. The same effects can hardly be purchased in the thin Eastern silks. Designs for window drapery are published elsewhere in this number.

#### CHINA PAINTING QUERIES.

ENQUIRER, Sioux City.—Do not attempt to use gold over color that has not been fired; then the unfired should be used, as the flux in the color is usually sufficient for both. Use fluxed gold on white china.

F. B. A.—The mark on the piece of unpainted porcelain—two crossed swords roughly painted under the glaze—shows it to be Meissen ware. If with your eye or thumb nail you detect a cut across the swords, you may know that the ware is imperfect, and has been so indicated at the factory.

W. S., Milwaukee, writes: "I painted some cyclamen with carmine and ruby purple. They came from the kiln a dull orange, with no glaze. What was the matter with my colors?" Underfired, most assuredly! Give the piece a stronger fire, and you will doubtless have a brilliant scale of pinks up to crimson with those colors.

MRS. G. O. R., Chester, Pa., wants to paint a set of dessert plates with fruit, and wants to know whether to use Lacroix colors or Royal Worcester? By all means use Lacroix. Royal Worcester is entirely unsuitable for pieces intended for service, especially where knives or forks are to be used. Well executed it is elegant for ornamental pieces, and is only used for such at the factory where it was developed.

HETTY, Nantucket, asks, "What shall I use for gray in painting? I tried gray No. 1 with pink and yellow flowers, and they were spoiled." To enumerate all the combinations that would give you a fine gray for all purposes would require too much space. For pink and white flowers a beautiful shading gray can be produced with equal parts of apple green and carmine No. 2, thoroughly mixed. Dark greens over reds, for flowers when delicately applied, give gray shadows, and vice versa, for green leaves. Purple and ivory yellow produces a soft gray for hazy and atmospheric effects. On yellows, black, especially with ochre, gives a warm gray, and brown green on silver yellow.

A. F. T.—(1) Gold fires well at rose heat; too strong a firing burns it off; on the other hand, if underfired, it does not adhere properly. (2) It is best to use hard gold—that is to say, unfused gold; for soft ware or when painting over color that has been fired, it is more economical and altogether better. (3) If the gold is put on unevenly, in lumps, your mixture is too thick, and you must add more turpentine; if too thin, the china will show through in places. To obviate this, add more gold, and incorporate it with that already upon the palette until it is quite smooth and even.

E. L. M., Bristol, R. I., sent several pieces to the firers, and all came out beautifully, from the kiln but one—a plaque of fine French china, which was in eight pieces, looking as though it had exploded in the middle. The firer could not explain it. That is not an infrequent occurrence, for which the firer must not be held accountable. Though no flaw was perceptible on the face of the china, there might have been a bubble or bit of sand in the clay that caused the piece to break when subjected to the great heat—necessary to develop the colors.

MRS. J. M. C., Charleston, S. C., is in despair over mediums, working as she does without a teacher. One authority tells her to use fat oil; others, poppy oil, anise-seed oil, lavender oil and oil of cloves. She asks us to tell her whether she needs all or what are the respective merits of each. The standard medium in Paris and Dresden for painting is fat oil in preparing the paints when they come from the tube, and one should paint with turpentine, or a little of each, as the color will work most easily. This simplifies matters very much for the beginner. The other oils one hears so much of in this country are all good, and some claim they can only get desired results with one and others with another. For tinting grounds you need lavender oil alone, or dilute with a little turpentine. If with one oil you get better results than another, then that is the best oil for you.

M. H. DE W. writes: "Please tell me (1) how to make burnish gold for china decorating; how to get the gold; what ingredients to mix with; and how much. (2) Also how to prepare the colored gold."

(1) You can get the gold in powder by the pennyweight from J. Marsching & Co., or of any other large dealer in mineral colors. Put the gold on your china palette (do not use the ground glass one); add fat oil and rub with your palette knife until the mixture is perfectly smooth. If your oil is very thick, add a little turpentine, until it will spread evenly on your china. See that your brush is perfectly clean; or, better, take one that has never been used. Lay on the gold with firm, even strokes, and pass your brush over it until it is of uniform thickness. When fired, burnish with a bloodstone or agate burnisher. Do not use the glass brush first. (2) For colored golds, you had best buy the "Roman gold" in colors from a trustworthy dealer. Only a practical manufacturer and gold worker could instruct you how to prepare them.



#### THE CHICAGO CERAMIC EXHIBITION.

AT the present writing, the fifth annual exhibition of the Western Decorating Works is already an assured success, although opened but a few hours. All the contributions are not yet in position, so there will be something further to say on the subject next month. The quality of the display shows a marked improvement over that of previous years. Certainly we owe to Messrs. Grünewald and Buscher a vote of thanks for the treat they have given us, for the exhibition is looked forward to with much enthusiasm and interest not only by Chicago alone, but many visitors as well.

Mrs. Anna B. Leonard and her pupils are well represented. Mrs. Leonard is Honorary President of the Pottery Clubs of Cincinnati, Louisville and Denver, where she has studios, and is Vice-President of the Columbian Ceramic Society. Her exhibits are a little plate of cupids with green and gold border, copied from one of a set belonging to Baron Rothschild; a set of bread-and-butter plates with blue open work border, and dainty raised gold and flower wreath effect; a toddy set in Sèvres style, a portrait of Marie Antoinette, and a finely executed jardinière—all fired as well as decorated by herself. That this lady is as successful a teacher as artist is evident by the work of her pupils, Mrs. J. B. Hutchins, Mrs. Bell and Mrs. D. E. Kleine, of Louisville, and Miss White, of Cincinnati.

A quaint tête-à-tête set in soft, shadowy flowers and fine gold work by Mrs. C. J. Miller, of Peoria, Ill.; a set in blue and raised gold from Helena, Mont., by Miss Mary A. Phillips, and one in dainty violets by Miss Ella Earley of Westminster Seminary, Fort Wayne, Ind., are original and attractive. A bonbonnière by Mrs. W. M. Butts, Grand Rapids, and many beautiful pieces in the Royal Berlin style from Franz Bischoff, of Detroit, who was the first to introduce into this country that popular and effective style of work, represent Michigan this year.

Two pieces of gold-decorated glass and a lovely cup and saucer in Spode style come from Miss C. M. Hills, Cambridge, Mass.

A tête-à-tête set in gold, bronzes and enamels, and one in gold over color, with wreaths in French style, as well as a remarkably odd Teplitz vase, decorated in old coin and background of flowers, attract much attention to the name of Miss Kate McDonald, of La Crosse, Wis.

There are several vases of original designs by Mrs. E. L. Clarke, South Bend, Ind.; an effective cup and saucer in enamel and gold over deep red brown, bread-and-butter plates and bonbonnières by Mrs. E. M. Root, Council Green, Kan.; two framed panels of an old negro and his wife, most happily executed, by Miss Tenney, of St. Paul, Minn.

Some cups and saucers of fine flowers, and gold lined, and a very effective set of plates in soft, downy birds are the work of Mrs. Milliken, of Traverse City.

Cupids appear to be a specialty of Miss Bianca Wheeler, of Davenport, Ia., decorating charmingly a vase, trays and plates. Among the best of the exhibits by Mrs. C. F. Morey, of Hastings, Neb., are two large bonbonnières decorated with figures. An effective set of plates, cups and saucers in old rose and raised gold, by Miss Clara Chipman Newton, Cincinnati, again brings that city of ceramic art to the front. We notice a large jardinière in soft yellow roses, Royal Berlin style, and a chocolate pot in rich brown and gold, by Miss Butlerfield, of Omaha; a dainty Sèvres cup and saucer with blue border by Mrs. E. J. Palmer, Spokane Falls, Washington. From Mrs. F. H. Koehler, Kansas City, there is a blue-and-gold after-dinner cup and saucer, absolutely perfect in workmanship, and she sends a striking plate in dark red, black and gold.

An exquisite ice-cream set decorated with snowdrops and gold on old ivory ground, by Miss Eva Fowler, of Sherman, Texas, and an elaborate but dainty fish set, perfectly executed by Mrs. Van Vechten, of Cedar Rapids, Ia., in sea mosses and shells, are a few of the many instances of the rapidity with which the far West is coming to the fore. Mrs. V. B. Jenkins, with her usual energy, has modelled for the exhibition some cheese dishes decorated with realistic mice, also cunningly modelled, and a salad leaf, all in natural colors and gilded by herself; they attract much attention. She has also designed and painted from nature a group of lilies on a large vase. Her pupils, too, make a good showing. Mrs. H. M. Clark has some beautiful vases: one in fleur-de-lis, with fine neck and base in bronze; another decorated with trumpet vine; and a pupil, Miss Truax, displays a large plaque with two birds decoratively treated in many shades of grays.

Miss Adelaide Lyster, whose work is always admired, sends a large cup and saucer in deep rich red with gold design; a lamp effectively treated in red, greens and bronzes, and a dainty sugar and creamer in enamels and gold. One of the largest vases is by a pupil of Miss Lyster, Mrs. Henry Davis, showing the rich poinsettia flowers on cream ground, with elaborate all-over design in raised gold, on bronze background, for the neck.

Miss Lillie Cole sends only a few examples of her Dresden flower decoration, in which she excels, but she has a set of bread-and-butter plates, in gold and enamel, and—for her—a new departure, gold on glass, of which she exhibits one dainty tumbler, fired by Messrs. Grünewald and Buscher. Several of her pupils have pieces in Dresden flower and other decorations.

Miss Grace Peck again treats us to some of the dainty soft chrysanthemums, in which she excels, in a lovely chocolate set with creamy pink border, worked up with gold and enamels; and sends also some very pretty cups and saucers.

Mrs. Bond displays vases and a tête-à-tête set, in raised gold and color; Mrs. W. D. Winkler, a dainty set of bread-and-butter plates, figures in "ye olden tyme" costume; Miss Brower, a set of plates with sea-weed, beautifully executed. A decorative chop-platter in bronzes and gold, and a beautiful pitcher vase in raised gold chrysanthemums on cream ground, by Mrs. J. B. Johnston, are greatly admired.

Mrs. F. A. Crittenden shows an exquisite Belleek plate in soft flush roses, and a charmingly original set of salad-plates, decorated chiefly in greens, with salad designs.

Mrs. Walter Greenleaf, whose figure work is much admired, sends an exquisite copy of a "Madonna and Child." Miss Magda Henemann, just returned from Dresden, also sends some beautiful figure pieces. Several of Mrs. Greenleaf's pupils are represented in a similar way, the work of Miss Bacon and Miss Butterfield being especially good.

Miss F. Ross-Lewin's name is on a set of very dainty plates in raised gold, on cream ground, and a large jardinière in lilacs and tray in purple orchids bear the name of Miss Florence Miner. We note among other beautiful work: a fish set, by Miss Eva Carr; a tall vase, with trumpet-vine decoration, by Miss Thomas, and a quaint smoking-set, in black and gold,

by Miss L. W. Ennis; figure pieces, by Mrs. F. F. Fellows and Miss Swinerton; a handsome pitcher, in enamels and gold, by Mrs. A. K. Crawford; a beautiful jar-shaped vase in old rose matt wax background, with blue enamel and raised gold design of dragons and scrolls, by Miss Sadie Little; a pretty chocolate-pot, in red brown and gold, by Miss Curtis, and a particularly dainty tête-à-tête set, in blue bands and French garlands, by Miss Agnes Brennick.

The roses framing a large copy of the "Vision of St. Anthony," by Miss Carrie Hayes, of Columbus, O., earn her much praise. We are sorry to see that Miss Roddis, of New Orleans, one of the vice-presidents of the Columbian Ceramic Societies, sends only one example of her typical Southern work—two old negroes tuning up their violins.

Miss Anna S. Dodge, of Milwaukee, every time she exhibits adds new lustre to her School of Design. On this occasion her original designs attract much attention. She sends a set of plates, blue ground with large flowers in gold, the shadings put in by dark touches and raised gold lines; a beautiful Belleek square plate with figure and cupids, with floating drapery; two large framed figure pieces and a dainty sugar and creamer in enamels.

A cracker-jar in blue enamel and gold comes from Miss Stevens, Oak Park, Ill.; a portrait from Mrs. Bell, of Louisville, and from Miss Ida Woodrow, of Pontiac, Ill., a number of cups and saucers, gracefully executed.

A dainty afternoon teacup and plate by Miss Celia Katz must be noted; also a punch-bowl by Mrs. Crane; a set of plates in gold open work design by Mrs. C. J. Miller, and a set of gold decorated plates by Mrs. C. H. Murray, whose name is always associated with the most delicate of sea-weed designs. There are some charmingly painted poppies on a cake-plate, by Miss Ida J. Parkinson; a tête-à-tête set in a case, old ivory and gold, by Mrs. John B. Rawlston; and a perfectly executed bonbonnière in blue enamel and gold, and a slender urn-shaped vase, decorated with figures and garlands, in Louis XV. style, by Miss F. S. Cleaver. Two Majolica plates—a new departure in ceramic art in Chicago—painted by Miss C. Kofel and very successfully fired by Grünewald and Buscher, are much admired, as "very foreign-looking," as one lady remarked. These are all Chicago exhibits.

Mrs. Washington L. Mann, Chicago, still leads in her own particular line. She shows many beautiful pieces with the bronzes and gold borders which every one praises.

Mrs. J. W. Marsh, President of the Chicago Ceramic Association, and who is a very successful teacher, generously refrains from sending any of her own work, but illustrates her methods through the work of her pupils, which includes some charming pieces. Among her pupils are Mrs. J. B. Rawlston, whose work we have mentioned, Mrs. Blair, Mrs. Hinman, Miss Shute and Miss M. J. Doty, and her daughter, Miss Miriam Marsh. The last named exhibits a most dainty bonbonnière in enamels.

Mrs. Kittredge and Miss Anderson are also too busy with pupils and order work to send much; but a most uncommon Louis XV. plate in white enamel on old ivory ground, with small cameos set in the raised gold scrolls, a lily-of-the-valley vase, a quaint inkstand in enamels and a large vase in old rose background, with elaborate raised gold design, show their skill, as does also a jardinière in soft pinks and green on Doulton background. A set of salad plates in greens and white, by Mrs. Frazee—one of their pupils—call forth many compliments.

Among the pieces from the studio of Mrs. Crane and Miss Carmichael, plates in broad, soft tones, and a large jardinière of roses and vase of lilacs are perhaps the most noticeable. Miss Lavaron sends a large vase with decoration of cupids, a plate in raised gold, and a plate with the portrait of a child, showing her versatility.

A set of bread-and-butter plates in Royal Berlin style, with gold scroll border, and a salad dish and plates in harmonious design of red-brown shades, are without cards. Cologne-bottles with monogram and flowers, and bread-and-butter sets daintily decorated with flowers, by Mrs. Marion Keeler and Miss Higgins, and some delicately treated bird decoration on a chocolate-pot and cups, by Miss Fanny Neal, are very pretty.

Miss Anna Pratt Harrison shows a well-executed bunch of marigold, copied from nature, on a tray, and blackberries form the decoration of another tray.

Mrs. Pichereau, formerly Miss Lena Moore, shows several specimens of her own peculiar style of handiwork, the blackberries being notably good. The painting by Mrs. C. F. Ingalls, the oldest amateur china decorator in Chicago, always is noticed; her yellow roses and soft little landscapes, with fine gold work, would do credit to a woman of half her years (she is past three-score and ten). She is a pupil of Miss Mabel C. Dibble, who herself is able to send only a fruit platter with dark green, gold and enamel border, with vine and grape leaves in greens and raised gold, a Crown Derby creamer in raised gold and jewels, and a cup and saucer with a text in eighteenth-century spelling in raised gold. Mr. Burgeon sends some of his tenderly painted landscapes and a game set of birds that is unequalled in the exhibition. Miss Josie Wright will be remembered certainly by her exquisitely painted vase with lily-of-the-valley design on green bronze background. She sends also several well-executed plates.

Miss Breede, Miss Barnum, Miss Wright, Miss Cottrell and Miss Hinckley deserve more than mere mention, as do also a score of others; but the intended limits of this notice have already been exceeded. In conclusion, we can only add that the exhibition is one of unusual interest, and is most creditable to all concerned in it; especially to Messrs. Grünewald and Buscher, who, by the success of their enterprise, must feel repaid for all their expenditure of money and time. The rapid advancement in the art of ceramic decoration in the United States during the past five years—especially in the West—is in great part due to their intelligent efforts. "PERSEPHONE."

THE Chicago Ceramic Association has entered upon its winter work with increased interest and strength.

The membership of 290 so crowded the old club room, that the Association has secured possession of room 49 in the Athenaeum building, a room large enough for their regular meetings, which will be held the first Saturday in each month, at which all business will be transacted and a paper on some topic of interest read. The alternate meeting, the third Saturday of each month, it is intended to make a purely social affair, where all may become acquainted, and feel that interest in one another which cannot be gained in any other way.

The club room will be open daily from ten to five, with a lady always in attendance. China, the property of the Association, and also that for private sale will be on exhibition. Leading art journals are kept on file. Meetings were held monthly during the summer, and papers written by Miss M. O. Barnes on Managing a Kiln, and Firing China, and one by Mrs. W. D. Winkler on Hints to Beginners in China Painting were read in July and August. At the September meeting a paper on Use of Gold and Bronzes in China Decoration, by Mr. J. W. Hasburg, was read.

In June, a reception was tendered Miss Newton, of Cincinnati, whose name is familiar to many china painters, which was attended by a large number, and now preparations are being made for a large reception and sale the latter part of November, which it is hoped will prove as successful as their first sale, in April last. MABEL C. DIBBLE.





